# A SIGMA ULTRA-TELEPHOTO ZOOM LENS WORTH ALMOST Saturday 22 March 2014 Saturday 22 March 2014 ONTEST ONTEST PAGE 61 PANASO The world is compact of

Full test of **Olympus's** most affordable OM-D yet





The world's best-selling travel compact gets a 30x zoom & EVF



**Jonathan Chritchley** on his magnificent mono seascapes



**YOUNG AND WILD**Our picks from the **RSPCA Young Photographer Awards** 





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# Contents

**Amateur Photographer** For everyone who loves photography

**I AM WRITING** this on the day of the 25th anniversary of the invention of the World Wide Web. My kids are convinced that life must have been unimaginably awful before it came along and, while I'm sure I can remember having some fairly pleasant days before Sir Tim Berners-Lee had his brainwave in 1989, I do see their point. The web has changed our lives in unimaginable ways. It has made the world a much smaller place, enabling us to connect with like-minded people all over the world, to share each other's pictures and experiences, and to learn from each other. It has caused a revolution in the way we shop, the way that we're informed and entertained, and inspired political revolutions in many countries.

For photographers it has been a godsend, but there have also been victims. Old-school specialist camera

shops are becoming harder to find thanks to online shopping, and it has also contributed to the demise of photography as a profession. I'd also argue that digital photography would not have taken off so quickly without the web, which would make the entire analogue photo industry a victim too. But despite all the down sides, I couldn't imagine life without it.

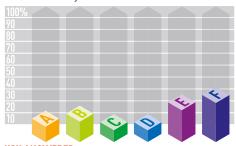


**Nigel Atherton** Group editor

#### THE AP READERS' POLL

IN AP 1 MARCH WE ASKED...

If you had to pick the Amateur Photographer Product of the Year, which would you choose?



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IU	UA	14.31	/VLF	\LU	

A Nikon D5300	11%
<b>B</b> Adobe Photoshop Lightroom 5	15%
C Panasonic Lumix DMC-GX7	9%
<b>D</b> Sigma 18-135mm f/1.8 DC HSM	9%
E Sony Alpha 7R	24%
F None of the above	32%

THIS WEEK WE ASK... As a photographer, what would you miss most about the web if it were to disappear?

VOTE ONLINE www.amateurphotographer.co.uk

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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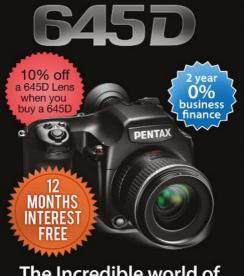






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# APNews

News | Analysis | Comment 22/3/14



The negatives of Scott's lost photographs are of major significance

Race to save historic pics, page 7

Free online photos • Getty sparks controversy • Copyright fight lost?

### PHOTOGRAPHERS SLAM FREE USE OF IMAGES ONLINE

**PHOTOGRAPHERS** have hit out at picture agency giant Getty Images after it legalised the free use of tens of millions of images from its archives, for non-commercial use online.

For the first time, the public can embed 35 million Getty images – almost a quarter of its entire archive – on their websites, blogs and social media through an embed tool, at no cost.

The move aims to give people a legal way to access image files from Getty's massive picture library – without breaching copyright – to share on sites such as Twitter and WordPress.

Embedded images will include photographer attribution and, when clicked, will link back to www.gettyimages.com, where the image can be licensed for commercial use.

Lisa Willmer, senior director at Getty Images' corporate counsel unit, said the 'sheer proliferation of content means [copyright] enforcement is not practical for noncommercial uses...'

Asked if it sends out the wrong message, Willmer told AP: 'We are acknowledging a content-sharing trend that already exists. This dynamic will not change; we can either

treat it as a problem to police or consider potential solutions...'

She said photographers' work will be seen in more places online with 'proper attribution/ awareness'.

Photojournalist Jonathan Mitchell was among photographers condemning the move.

Mitchell, who edits the Atlas Photo Archive, branded Getty's policy as the 'corporatisation of photography' and fears it will damage freelance photography and threaten photojournalism itself.

'It further diminishes the respect and value in what we produce and emphasises to some that images are free... Why are big businesses allowed to dominate? It would not be allowed to happen in any other market.'

The National Union of Journalists' Photographers' Council said in a statement: 'This can't be anything but a negative thing for the individual creator, as it suggests to the marketplace that imagery has no value.'

The Royal Photographic Society warns that 'other stock libraries may struggle in the new environment'.

However, director general



Getty Images has legalised the free use of 35 million images from its archives for non-commercial use online

Michael Pritchard said the Society 'welcomes anything that promotes photography and makes it available provided it is being done legally, with the agreement of and credit to the image creators and without compromising their ability to commercialise their work.'

Celebrity photographer Kevin Mazur said: 'You have to adapt to survive. Evolving to embrace technology that encourages responsible image sharing is the way forward for the industry.'

Pritchard adds: 'Images are already widely used without permission on the web and Getty's embed tool may go some way toward converting this to legal use with the potential for photographers to subsequently license their work for their benefit.'

Getty says it reserves the right to place adverts next to the 'Embedded Viewer' (a platform used to view and access an image, for placement on websites, by copying its HTML computer code).

Getty added: 'This will provide people with a simple and legal way to utilise content that respects creators' rights, including the opportunity to generate licensing revenue.'

Getty holds 150 million images in its archives.

#### SNAP SHOTS

- what may be its smallest store in the world, based at the Burlington Arcade in London's Mayfair. The tiny shop first opened as a 'pop-up' store before Christmas. Leica already has a store in Mayfair, situated on nearby Bruton Place, which remains open as normal. Renowned photojournalist Tom Stoddart was among quests at the invitation-only launch event hosted by Leica Camera Ltd managing director David Bell.
- Panasonic UK has revealed price and availability details for its new 4K-shooting mirrorless camera, the Lumix DMC-GH4. The GH4 will be available from 5 May, costing £1,299.99 body only, £1,749.99 with a 14-140mm zoom lens, or £2,499.99 with a DMW-YAGHE video interface unit.

### SPRINGTIME SAVINGS ON CANON AND NIKON

**PHOTO** enthusiasts can save money on cameras, lenses and other gear in a new series of Canon and Nikon cashback promotions, which run until 7 May 2014 and 28 May 2014 respectively.

Canon customers can claim \$150 on the EOS 5D Mark III, \$100 on the EOS 7D or \$50 on the EOS 700D, while Nikon fans can expect \$100 cashback on the D7100 and \$120 on the D610, for example.

Lens-wise, \$70 can be claimed on a Nikon 18-300mm VR and \$210 on a Canon EF 24-70mm f/2.8L II USM.

Visit www.nikon.co.uk/promotions and www.canon.co.uk/springcashback for details.



Do you have a story?

Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateurphotographer @ipcmedia.com

### **APNews**

It was one in the eye for medium format this week in 1947, when the 35mm film format won the day. AP recounted the experiences of a "'Thirty-fiver" who sold his 35mm outfit because he failed to get exhibition quality when producing 16x20in prints'. The story had a happy ending: 'He has just heard that two of his large prints from 35mm negatives have been awarded "Gold Stars" at a London exhibition, whilst a similar print from a 2½in sq. negative received only an H.M... it certainly gives all "Thirty-fivers" a chance to stand on chairs and cheer heartily our friend's success.'

One of our greatest diffi-culties is the temperature which, during summer, reaches 125 degrees in the shade, and is over 90 degrees for about five months.

Even in winter we have no difficulty with low temperatures, the water rarely falling below 60 degrees. Due to this, our processing work is restricted to about five months in the year, but as I understand that the M-c process can be used up to about 95 degrees it may solve the problem of our short season." After Mr. Walker's experiences with

this developer in Trinidad, I feel sure M-c will be of assistance in this case.

#### Tail Piece

The story published in M.C.G., March 12th, of a "Thirty-fiver" who sold his 35-mm outfit because he failed to get exhibition quality when producing 16×

20in prints, ends up in an amusing way.

He has just heard that two of his large prints from 35-mm negatives have been awarded "Gold Stars" at a London exhibition, whilst a similar print from ar a 21 in sq. negative received only an pe Owner retires after more than 50 years

### **ERIC MORECAMBE'S CAMERA SHOP CLOSES**

A CAMERA shop believed by its owner to be 'probably the world's oldest firm with photographic connections' has closed its doors for the last time.

GL Robertson, a family-run store in Lancaster, shut down following the retirement of its owner Reg Stoddon after more than 50 years. The family has decided not to continue the business.

The store – which counted the comedian Eric Morecambe among its high-profile customers - originally traded under the name Vince & Co and had roots dating back to 1796, before the dawn of photography.

Among its more recent customers was Scott Lord, who sees the closure of 'Robertsons' as 'perhaps a sad reflection of the changing face of business away from local shops towards online shopping - cheaper but no personal touch'.

However, Reg – who joined as an apprentice in March 1962 and also worked as a photographer – said it was simply a matter of his retirement.

'It has been my life and my passion and I have enjoyed every minute, but it has dominated my family life,' he told AP.

The shop took its name from a former Vince & Co employee, Alexander Robertson, whose family took over the business in the 1920s. The Robertson family used their name when Vince & Co dropped the pharmaceutical side of the business in the 1960s, said Reg.

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Reg, who retired on 31 January, took over the business in 1974 - a career that



Reg Stodden, far right, joined the business as an apprentice in 1962, taking over as owner 12 years later

sent him all over the world on visits to camera factories and exhibitions.

'Eric Morecambe used to come into my shop when he visited his parents in Morecambe,' said Reg.

On his retirement, Reg added: 'I am extremely fortunate to have a very understanding wife who has always encouraged me and backed me to the hilt. Now it is payback time - to give her something back.'

In a message on its website, GL Robertson tells its customers: 'Thank you to all of our wonderful customers past and present for their cards, gifts and wishes of goodwill.

'We have been overwhelmed by the kindness and wish you all of the best for the future.

The shop had been at its current address on Brock Street since 1989.

SAMSUNG

#### **CAMERA KEY TO NEW** SAMSUNG PHONE **SAMSUNG** has unveiled a new smartphone.

the Galaxy S5, carrying a 16-million-pixel camera that can autofocus in 0.3sec and refocus post-capture. The S5 is also equipped with HDR.

Selective focus is designed to allow users to focus on a specific area while blurring out the background at the same time, to simulate shallow depth of field.

The camera shoots two images using different focal points. It works by positioning the lens both in the near and far field, and then 'composes the two into

A UK spokesperson added: 'If the focus is on the near field, the background object gets blurred, and if the focus is on the far field, the object in the foreground gets blurred."

Built to be dust and water-repellent, the S5 is due to launch in April.



# **CLUBNE**

TONBRIDGE CAMERA CLUB

The club holds its 48th annual exhibition from 14-21 March. It takes place in the Council Chamber, Tonbridge Castle, Castle Street, Tonbridge, Kent TN9 1BG. Entry is free. For details call 01892 836 892 or visit www.tonbridgecameraclub.org.uk.

#### SNAP SHOTS

- Previously unseen images of Roger Bannister breaking the four-minute mile were uncovered in a chance discovery during an office clear-out at The Times. The newspaper had been moving its picture archive when the photos were found on their original glass plates, 'under a stack of less significant images'. 'It's amazing what you can find when you have a good clear-out, reported the paper. Bannister broke the record on an Oxford running track on 6 May 1954, in 3mins 59.4secs.
- SanDisk has announced the world's largest-capacity microSDXC memory card. The 128GB Ultra microSDXC UHS-1, which is 'smaller than a fingernail', aims to allow tablets and smartphones to store high-quality photos and full HD video. It will cost €149.50. UK availability and price have not yet been announced.

Sir Ranulph Fiennes spearheads fund-raising efforts

# RACE TO SAVE NEGATIVES TAKEN BY CAPTAIN SCOTT



**THE RACE** is on to raise £200,000 to save more than 100 negatives captured by famed Antarctic explorer Captain Scott in 1911, during his last expedition.

If campaigners fail to raise the cash by 25 March, the 'recently rediscovered' negatives – previously thought to have been lost – will be sold at auction and could end up overseas, meaning they may not be available for future research and exhibitions in the UK.

Explorer Sir Ranulph Fiennes is leading the appeal to save the photos for the Scott Polar Research Institute in Cambridge.

If the appeal is successful 'they will be in the public domain', confirmed Bridget Cusack, the Institute's museum development coordinator.

'They will all be available for the public to come and visit,' she told AP.



Far left: Scott captured this image of ponies on ice on 19 November 1911, during his doomed expedition to the South Pole

Left: Henry Bowers at Cape Evans in October 1911

Captain Scott shot the images under the guidance of expedition photographer Herbert Ponting, according to the Institute, which is part of the University of Cambridge.

The images, a mixture of landscapes and portraits, are deemed important because Scott himself was behind the camera.

At the time of writing, campaigners had raised around a fifth of the £275,000 purchase price.

In a video appeal, Sir Ranulph Fiennes said: 'The negatives of Scott's lost photographs are of major significance

to the national heritage.

'They are a key component of the expedition's material legacy as an object and as a collection in themselves...

'They take you right back to the point of origin, a fact made all the more exciting given that the Institute also holds the camera on which they were taken.'

The vendor – a private collector – granted a 'stay of execution' by extending the fund-raising deadline to 25 March.

Anyone who can make a donation is urged to visit http://bit.ly/1nWQzOk.

### FUJI ON X-T1: 'MORE DEVELOPMENTS TO COME'

**PHOTOGRAPHERS** can look forward to 'a lot more developments' from Fujifilm as bosses welcomed the public's response to its recently launched X–T1.

Speaking to AP at the Photography Show in Birmingham on 3 March, Fujifilm Europe director Adrian Clarke said: 'We cannot get enough of [the X-T1] and we have a lot of SLR users saying they want to trade in their heavy kit for a lighter camera.

'It's basically the EVF that's turned people's heads.

'So, for us, this is extremely exciting and there are a lot more developments to come. We are very pleased indeed.'

Asked what photographers can expect to see at Germany's photokina show in September

traditionally a platform for major camera launches

Clarke added: 'Of course, there's

always things you can do to a camera, but we're very happy with the current line-up.

'We have a large number of people in Japan, in R&D, being challenged all the time to improve every aspect of the camera. So, watch this space.'

Clarke largely attributes the success of its X-series cameras to Fuji's understanding of 'what makes a great picture', and its 80 years' experience in the business.

'Of course, we make our own lenses, we design our own sensors and our processors. So it's the amalgam of all those technologies together that have worked extremely well...

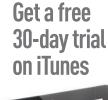
'Everyone knows that the point-andshoot market is down 25/30% per annum, so we are focusing our resources on the top end... back to "photography", which we love so much'

Boasting SLR-style handling and a weather-resistant body, the X-T1 also

carries a claimed AF speed of 0.08sec, a 0.05sec shutter lag, a 16.3-millionpixel, APS-C-sized imaging sensor and a redesigned circuit board.

For the full video interview, visit www. amateurphotographer.co.uk.





WITHOUT

THE HOUSE!

Aluminium and carbon fibre

#### GIOTTOS REVEALS 'SUPER-LIGHTWEIGHT' TRAVEL TRIPODS

**GIOTTOS** has unveiled a new range of travel tripods, designed to be 'superlightweight and über compact'.

There are four tripods in the Air range, two aluminium and two carbon fibre, each featuring four-section legs and a Y-shaped centre column, plus collar-leg locks and twin spirit levels.

The cheapest, priced £180, is the aluminium Air Kit 17, which has a maximum height of 135cm and folds down to 41cm. It weighs 1.2kg and supports up to 4kg of gear, according to Giottos.

Top of the range is the Air Kit 20 (£334), a carbon-fibre model with a detachable leg that doubles as a monopod. The Air Kit 20 is built to carry up to 6kg.

The tripods – each of which comes with a case – got their first airing at the Photography Show in Birmingham as part of a relaunch of the Giottos brand.

Further details are due to appear at www.giottos-tripods.co.uk.

Giottos has also announced the upcoming launch of two new 'nature kits', targeted at nature and wildlife photographers and built to carry up to 6kg of gear.

The aluminium kit will cost £200, while the carbon-fibre version comes with a £300 price tag. They are due out later in the spring.



# **SNAP SHOTS**

- Three 'unseen' Polaroid photos of supermodel Kate Moss, taken by famed fashion designer Tom Ford, raised far more than expected at auction. Tom Ford captured the images during a fitting for Gucci's Spring/ Summer 1997 collection, according to Dreweatts & **Bloomsbury Auctions** in London, where they went on sale. The Polaroids were expected to sell for £300-£500, but in total raised over £2,294. To view the photos, visit www. amateurphotographer. co.uk.
- Stock imaging firm Alamy has launched a service for smartphone users to sell their photos. Stockimo allows users to upload and tag iPhone photos, which are then reviewed by global experts before going on sale on Alamy. Alan Capel, Alamy's head of content, said: 'We're trying to help put the value into smartphone photography.' The app is available for iPhone 4S and above.

### In next week's AP On sale Tuesday 25 March

FREE!

Expert landscape advice from **Charlie Waite, Doug Chinnery** and **David Ward** 



### LANDSCAPE SUPPLEMENT

#### **NIKON DF & FUJIFILM X-T1**

Can a DSLR and CSC, however retro, really evoke the age of silver halide? **Richard Sibley** finds out



# IT ALL STACKS UP Michael Breitung on achieving maximum sharpness and depth through focus stacking

**TECHNIQUE** 



#### **MR BIGSHOT**

Jon Devo builds and tests the world's first-ever DIY digital camera, the Bigshot – and you can win one!

# BRITS TAKE MORE PICS OF PETS THAN FAMILY

**BRITONS** take more photos of pets than their friends and family, according to a survey by Samsung, which claims 'we are all going barking mad for petsies'.

Almost two-thirds of 2,000 people polled admitted to regularly sharing images of their pets on social networks.

Dogs were the most popular pet (62%) with guinea pigs the least favourite at just 4%. Brits share an average of six pet photos per week compared with five of their friends and family.

Almost half said that they treated their dog or cat as 'another member of the family'.

Half of photos uploaded to Facebook were of pets.

Meanwhile, Samsung has launched a Facebook-based competition to celebrate the nation's love of dogs.

An NX30 camera and tickets to Crufts are among the prizes. For details, visit www.thepetsies.com.



## X-TI TRUSTED QUALITY

The Fujifilm X-T1 offers evolved SLR-style handling, intuitive mechanical dials and lightning fast performance in a compact size.

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- Ultimate precision and control
- Weather resistant structure
- Enhanced wireless functions



"If you're shopping for a prosumer interchangeable lens camera, be that a CSC or a DSLR, then you owe it to yourself to very seriously consider the stunning new Fujifilm X-T1" Photography Blog

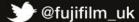


"A premium SLR styled camera with excellent build quality, handling and classic styling, that delivers excellent image quality" ePHOTOzine



Pecketlint "The Fujifilm X-T1 is the accumulation of 80 years craft and it shows. It's one of those forward-thinking cameras that resonates with both head and heart" Pocket Lint





# PReview

The latest photography books, exhibitions and websites. By Jon Stapley



#### Philippe Halsman: Astonish Me!

By Sam Stourdzé and Anne Lacoste Prestel, £40, hardback, 320 pages, ISBN 978-3-791-34907-7

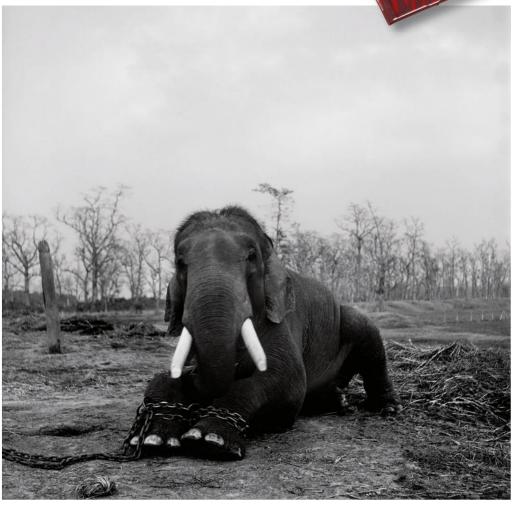


of the subject, in the manner that you might catch the eyes of an old friend on a crowded street, and stop. There doesn't have to be any great epiphany or moment of understanding, but something about that portrait, that subject, just arrests you.

This is one of the things that makes exceptional portraiture so hard to do, and Philippe Halsman had an excellent line in it. His images from throughout the 20th century comprise famous and forgotten subjects alike. This collection is an excellent appraisal of his work. The early portraits of Paris in the 1930s are arguably the most universally successful, and the later sections that cover Halsman's association

with Dali may prove a little too much for some. The Marilyn Monroe section, which provides the cover image, is outstanding.





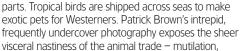
BOOK

#### **Trading to Extinction**

By Patrick Brown. Dewi Lewis Publishing, £35, hardback, 168 pages, ISBN 978-1-907-89351-3

**SOME** injustices are understandable. Some at least make sense, even if you don't have to like them. Some are so bewildering, so horrifically nonsensical, that they almost defy comprehension. The senseless trade of

illegal animal trafficking, estimated to be worth in excess of \$10 billion, is among the latter. Rhinos are slaughtered due to the perpetual belief that their horns (made from keratin, the same stuff as human fingernails) can cure cancer. Tigers, fewer than 3,500 of which likely remain in the world, are hunted for pelts, meat and body



poisoning, gutting, all of it is g presented in its unremitting arimness. In his introduction. Ben Davies notes that despite the heroic efforts of conservationists and activists, animal trafficking is only getting worse. Ending this is a vital fight, and it is



being lost.



#### Wildlife Photographer of the Year

**EXHIBITION** 

Until 23 March (touring in other locations until 21 September). Natural History Museum, Cromwell Road, London SW7 5BD. Tel: 0207 942 5000. Website: www.nhm.ac.uk. Open daily 10am-5.50pm. Admission £12 adults, £6 concessions

**URGENT** notice for Londoners: this is your last chance to see the Wildlife Photographer of the Year exhibition in the capital. Slightly less urgent notice for everyone else: Wildlife Photographer of the Year is halfway through its national tour and locations still to come include Edinburgh, Cardiff and Guernsey. Superlatives aplenty

have been applied to the competition already, and all that really remains to say is that if you haven't already seen it, do. Just go. It's a collection of the finest images that contemporary wildlife photography has to offer and it is incapable of disappointing. For a complete list of touring locations for the WPOTY exhibition, visit www.nhm.ac.uk.

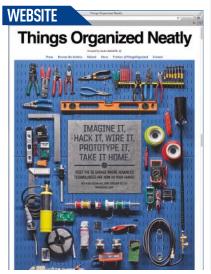


#### thingsorganizedneatly.tumblr.com

MANY people enjoy the sight of wellorganised objects. Such people tend to take great pleasure in ensuring that all their personal possessions are neatly filed or otherwise tidied. Those who have seen the state of my desk at AP can attest that I am not one of those people. I may not be the target audience for Things Organized Neatly, but I was pleasantly surprised by it. Blogger Austin Radcliffe does some of his own images and curates the rest from the web in a series that picks apart and, above all, organises the objects we use every day. Some are built around a personal theme, some a visual quality such as colour. A few people spot things that

have been organised neatly in everyday life, such as vending machines or ceiling lights.





# **CONDENSED READING**

A round-up of the latest photography books on the market







◆ SOCIAL PHOTOGRAPHY by Daniela Bowker, £9.99 The equivalent of one photo for every human being on the planet is uploaded to Facebook every month. Given that context, Daniela Bowker's guide to making your photos stand out on social networks looks a lot more appealing. There's a fair bit of good advice, although if you don't need to have the difference between a Facebook Newsfeed and Timeline explained then you might want to skip the first chapter. ◆ DIGITAL SNAPS: THE

**NEW FACE OF PHOTOGRAPHY** 

edited by Jonas Larsen and Mette Sandbye, £16.99 Contemporary voices assess the role of photography in the post-revolution digital era in this book, exploring the changing mores of photographers and how social practices have been altered by photography's relationship with social networks. Examining, among others, the erosion of the physical photo album, the rise of photo-centric communities online and the role of the mobile phone, it's a fascinating read. • CREATING CITYCENTER: WORLD-CLASS ARCHITECTURE

William R Smith and Scott J Tilden with Lynne Lavelle, £32 It seems fitting that the most lavish and largest privately financed construction project in the history of the US has found a home in Las Vegas. For anyone with an interest in design or architecture, this history of the project a good read – the photographs do a wonderful job of capturing the opulence of the seven-building extravaganza of hotels, shops, restaurants and more.

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\* Competition open to UK residents only

# Letters

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#### Earn £50 **Backchat**

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

#### **ALBUMS FOR ARCHIVING**

In AP 4 January, Bob Rowles wrote of his difficulty in finding a traditional, affordable photo album. I too have struggled to find a good album for my purposes, at least a decent-sized one. I wanted pages of around A3, so I made my own. It wasn't cheap, but it was much more satisfying in the end, and I got what I wanted.

I went to the local art store and bought six or seven Reeves 'black' art pads (A3, acid-free) on special offer. A local book publishing firm punched three holes in the pages, and cut and punched some pages into strips I had marked out. These were to be inserted between every page in the hinge area, so that when the photos are finally mounted, the album will be flat right across.

I made front and back covers with thick cardboard, used strips of art canvas to make the hinges for the covers, then covered them with material using acid-free glues. The back was plain black, but the front was padded using some quilt padding material and I used a piece of nice

Nice work, Les. And you've earned a memory card for your efforts - Nigel Atherton, Group Editor

quilting/patchwork material for the cover. I bought three brass screws with very flat heads from the local store with brass cap nuts and washers.

It took a bit of time and work, but I am very pleased with how it came out, and I could not buy anything like this. I have enjoyed what I achieved, and now look at the photos with double delight. I enjoy showing people my pictures and they are amazed I made the album.

Les Ladbrook, New Zealand



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#### **A MOMENT IN TIME**

Andrew Houghton (Letters AP 1 March) was wrong to say that the camera does not tell the truth and that I am dismissing postproduction as an evil in my letter in AP 15 February. I did not say anything of the kind. What I did say was: Do we need to work on our pictures in the way that we do? In my view, probably not.

Unlike an artist with a canvas and paint who can produce an image of a scene that does not exist, for example, a photographer can only record what is in front of the camera. If it is not there, the camera cannot record it. As for using image software, if people want to do all that stuff then that is fine, but they should not detract from the truth - photography is about capturing a moment in time. For example, why would anyone want to turn a picture taken during the day into a picture taken at night (Retoucher's Guide, AP 1 March)? If I want to take a picture at night, then I would go out at night and take that picture. I believe that if we do all this layers and cloning stuff to make our pictures look better than they are, then we are not very good photographers.

If I am wrong, then surely Associated Press must also be wrong? Going by the news in AP 15 February regarding the photographer who was sacked for altering his image, and the response from *The* Guardian's head of photography, I think I can say that I am in the right.

Sean Dempsey, via email

To you, photography is clearly about capturing a moment in time, but that isn't all it can do and it isn't the way everyone uses it. And you're wrong to say that the camera can't record what doesn't exist. By choice of shutter speed, the camera can record the world in a way that it could never be seen with the human eye. Associated Press is a news organisation and it would be wrong to manipulate images that purport to be documents of events, but in pictorial and art photography no such ethical limitations exist - Nigel Atherton, Group Editor

#### **POOR TORTURED SOULS**

We know that many chefs can be precious about their work, but where do they get off objecting to diners taking pictures of their food?

Unless a chef has done something radically wrong, the only reason their customers will upload images of their handiwork to social media is as an act of praise, surely! So how can that be seen as anything but beneficial to the chef who cooked the dish? Besides, don't many of them view their efforts as artistic anyway?

It's usual to pay for a meal after it's eaten. But as soon as it's placed in front of a diner, it becomes their property. As such, they're free to take all the pictures they want. I can think better subjects to photograph, but if a snap of a mouth-watering plate of food takes my fancy, then no amount of protests from one of those poor tortured souls in the kitchen will swav me.

Mick Bidewell, Tyne and Wear



#### **NO SOFTWARE NEEDED**

I agree with Sean Dempsey of Hertfordshire (AP 15 February) regarding the use of software to manipulate a photo. I am now approaching my 80th birthday, and as I never ever had any intention of entering competitions I use little software or none at all if I can get away with it. If I take a photo that pleases me, then I have had a good

day. Above is a photo I took last winter at Kiltonga Wildlife Reserve in Newtownards, Co Down. No software was used, only patience. I stood for a while watching the children play by the lake before I was ready to take the photo, and this was the only shot taken. If I remember rightly, I overexposed the scene by ¾ stop because of the snow.

D McConnell, via email

The great thing about photography is that it can be whatever you want it to be. Some photographers like to do everything in-camera, but others derive great pleasure from honing their images in the darkroom or on the computer, and that's fine too. There's no right or wrong to either approach — *Nigel Atherton, Group Editor* 

#### **RESEMBLING REALITY**

To use Chris Gatcum's words, there is certainly 'something unsettling' about the photo chosen as picture of the week in his Appraisal column in AP 22 February. If a photograph is supposed to have some resemblance to reality, then this isn't it. The sky colour is such that it is difficult to believe it is of a hue that has ever been seen in the location concerned - and I am familiar with the location. Moreover, the colour of the water is not of this world. Nor even if it were to be sand can it be said to be a recognisable colour. In addition, the turbines are as prominent as the figures, but are certainly not part of Gormley's 'Another Place'. Perhaps I am out of date and a photograph no longer has to resemble the place where it was taken, but it would be interesting to have further comment from Chris of the reasons for his choice. **G Mercer** 

I would question where it's written that a photograph has to have some resemblance to reality, and if presented with such a document I would cheerfully throw it into the nearest bin. The fact is, photography is a multifaceted combination of art and science, and there are many and varied ways of creating images. Some people like to transform water into a mist, for example, while others prefer every water droplet in a waterfall to be seen in isolation. There's nothing wrong with



either approach, but in 'reality' I have seen neither effect with my own eyes. Similarly, I can't remember the last time I saw grey people sitting on grey grass outside grey brick buildings, and yet we accept black & white photographs.

So yes, the colours in Richard Graham's photograph may have been 'unreal' and the scene may have deviated from what we might see if we stood in the same position, but I think it is all the better for it because it injected the image with something that provoked a reaction - positive from me, negative from you. It's great that you disagree with me on this, because if everyone liked the same photographs of the same subjects taken in the same way, the whole photographic process would become little more than a prescribed set of rules for creating facsimile records of the world around us. And I would like to think we could both agree that's not the way photography should be - Chris Gatcum

# **BACK CHAT**

#### AP reader Stefan Shillington considers what it takes to develop your own photographic style

A PERSONAL style will evolve with time, but that might be a lifetime. That could be a long wait. It would be nice to speed up the process.

I had been working through a monograph of Cartier-Bresson's work, Henri Cartier-Bresson: The Modern Century by Peter Galassi, when one or two things came together and the penny dropped. I realised the bleedin' obvious – that a distinctive style doesn't come from the casting of some magic spell, but rather the regular use of a unique set of techniques.

Many people will recognise an Ansel Adams image. Two of his distinctive techniques were to use the full range of tones, including pure black and pure white, and to use a small enough aperture to achieve front-to-back sharpness (it wasn't for nothing that he was a founder member of Group f/64). So to emulate his style we could start with a scene that can show both pure black and pure white, and set the aperture to, say, f/11. There's more to it than that, but it's a start.

Style is an elusive thing, and this applies particularly to photography. In other graphic arts, the artist's craft shows through. For example, every painter of note will have a distinctive style of brush stroke. But in photography, with the exception of post-processing, craft style is not obvious. Ansel Adams was a very competent portrait photographer, but unless you are familiar with a particular image it would be difficult to put a finger on it and say 'Ansel Adams'.

Cartier-Bresson is famous for his 'decisive moment'. But he

Cartier-Bresson is famous for his 'decisive moment'. But he had another technique that he seems to have favoured, which was to look for a 'flat' background. In this way, his subjects seem to be performing in front of a stage set. Of course, many of his images do not have this setting, but I would suggest that, at least in this sense, they are less easily recognised as by Cartier-Bresson. So to emulate the master, set the shutter to 'continuous', look for a suitable stage set, and wait!

A couple of further examples: Jacques Henri Lartigue liked to catch playful people in mid-air – set the shutter to continuous and look for a willing and playful subject! Daido Moriyama is noted for his very grainy 'soot & whitewash' street images, easily achieved in post-processing. The list could go on, but the point is that all distinctive styles rely on specific techniques. But, I hear you say, all this would just be copying, so how is my own distinctive style to arise? Yes, it is copying, but you will also bring some of your own techniques to the party.'

Of course, this is not the whole story. There is at least one additional ingredient that is absolutely indispensable

 practice! Or in modern parlance, putting in your 10,000 hours!

So, look at the work you really enjoy. But do more than enjoy it – really study it and try to work out what's being done. Not only will you become wiser, but remember that it will all count towards your 10,000 hours!



# PHOTO EXPERT ADVICE EVERY WEEK the shot, but fortuna roughly the right expat f/8 and ISO 400

Richard Peters takes us through his sequence of images of a fox looking for its next meal

**THESE** images were taken while on a ten-day visit to Yellowstone National Park in the USA, where I had headed with the intention of photographing wolves, along with doing some more general wildlife photography. I didn't actually see any wolves in the end, but I managed to come away with these images thanks to being in the right place at the right time.

I was sitting in the car along with a fellow photographer when we spotted a fox out in the distance in one of the fields. It was hunting for mice by listening for them beneath the snow, then jumping up high to get enough force to dive deep into the snow to catch its prey.

It was quite a way in the distance, and even with my 600mm f/4 lens on my Nikon D7000 we couldn't get the pictures. However, we watched it for about half an hour as it slowly made its way towards us, closer and closer, until it just disappeared behind a snow bank. We assumed that was it, but about 30 seconds later it suddenly popped up at a snow bank at the side of the road, roughly 20 or 30 yards from us.

We quickly drove down, and then began a frantic 10 seconds of picture taking. We barely even had time to turn the engine off. I just stuck the lens out of the car (I was the passenger), resting directly on the window - there wasn't even enough time to put the beanbag down to steady my aim. The snow bank was slightly higher than the road, so it looks as though I'm lying on the floor to take the shot, but I didn't even have time to get out of the car. I could see the fox was about to jump and I knew I would have just one opportunity to get the shot.

Due to the urgency of capturing the moment, I wasn't able to plan how to take the shot, but fortunately I already had roughly the right exposure of 1/500sec at f/8 and ISO 400. Shooting in snow is always a bit tricky and I was actually looking across into a shaded area, which is why the

fired the shutter as it jumped and just hoped that it wouldn't jump too far out of my depth of field - there was a risk that it would jump away from me or towards me. It did a little bit, but shooting at f/8 gave me a bit more of a chance to get everything sharp. With a jumping animal, it's one of those things where you just have to make the most of it and hope for the best.

I'd obviously wanted an image of the fox jumping, but I really hadn't expected to get the result I ended up with. As I was shooting in burst mode, I have a whole sequence that begins with the fox standing on the ground looking at the floor, where you can see that it has heard something below the snow, and then I've got a run of images of it jumping (see below). At the time, I was thinking, 'Damn! It's jumped out of the viewfinder,' because we were too close for the lens. I remember thinking this was a shame because it would have been a nice shot had it not done that. However, it turned out that the shot was actually better for having the fox jumping out of the viewfinder.

I selected this image (right) from the sequence because it was a bit different and quirky. You can only see the fox's face, paws and tail at the top of the frame, so it almost looks like it's suspended and dangling down. To me, this made the image uncommon, as normally when you see pictures of foxes doing this you can see their whole body in the frame. It breaks all the rules. You can't see the whole animal, as it's on the wrong side of the frame. Everything about it really shouldn't work, but for some reason it kind of does and that's what I like about it. The judges at the Wildlife Photographer of the Year 2012 competition obviously thought so too, as they commended the image, which I am incredibly proud of. AP

Richard Peters was talking to Jade Lord

background has a bit of a blue tint to it. I quickly focused on the fox itself and

To see more of Richard's images, visit www.richardpeters.co.uk











RICHARD PETERS
Richard's passion for wildlife photography began while growing up watching BBC wildlife documentaries. His career has taken me him to several locations throughout the world and his images have won awards in a number of competitions, including Wildlife Photographer of the Year, British Wildlife Photography Awards (BWPA) and American Nature's Best. He has also been published in various media, both nationally and internationally.

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# Bright young things

**The RSPCA Young Photographer Awards** is an impressive hub of emerging young talent. YPA judge **Oliver Atwell** takes a look at a small selection of 2013's most captivating entries

**MOST** people would tell you, if asked, that it is not really acceptable as an adult to be jealous of a 12-year-old. Then again, those people probably haven't had their best photographic efforts trumped by someone who is barely out of their GCSEs. So really, what do they know?

Such is the experience of viewing the winning images from the RSPCA Young Photographer Awards. Running for more than 20 years, thereby making it older than all its entrants, the RSPCA YPA recognises and celebrates the absolutely stellar photography that young people are producing of the natural world.

The competition's categories are divided by both age and theme. There are sections for 16–18 years, 12–15 years and, incredibly, Under–12s. Seeing a superb

competition-winning image taken by a nine-year-old (page 24) is enough to cause any photographer to take a few moments of quiet reflection.

The other categories are divided by theme. Pet Personalities is all about capturing the character of a beloved pet, communicating via an image what it is about that animal that makes it so eminently lovable. The Portfolio category tasks the young photographers with linking together five standout shots via a story, location or theme, each image having to stand out as accomplished in its own right while also forming part of a whole. The People's Choice award takes the shortlist from Pet Personalities and puts it to a public vote. The category Making Life Better simply tasks the entrants with submitting an image that

#### OVERALL WINNER Danielle Connor

Aged 18 ♠ Despite the serious competition presented by 2013's young photographers, there really was no doubt in the judges' minds as to the overall winner. Danielle's wonderful and unusual water droplet bokeh shot of a heron stood out immediately. In fact, it was one of the shots that caused the judges to sit there and wonder exactly how it was done.

shows or explains what animals do to make life a better, richer experience.

From all these categories, an Overall Winner is selected, on the strength of just one image. Last year it was Francis Prior, from the 16–18 category, with a fascinating focus-stacked image of a spider's eyes. The winners in all the categories receive certificates and prizes that include cameras from Olympus, which is a long-standing supporter of the competition.

I was honoured and more than a little excited to be asked to join the judges for this year's competition. Along with a panel that boasted luminaries from all corners of both photography and nature, including Chris Packham, Danny Green, Andrew Forsyth and David Hosking, I was tasked with whittling out 19 winners from the 8,000-plus entries the competition receives each year. It wasn't easy. The standard was absolutely superb, and while I'm pleased with our overall choices, there are many more images I dearly wish we could have included. Take a look at some of my personal favourites.



16-18 COMMENDED **Alex Berryman** Aged 16 ♣ Here we have a good example of what can be done with a clean background. The simplicity continues in the green algae-filled water at the heron's feet.

#### **PORTFOLIO WINNER** Owen Hearn Aged 15

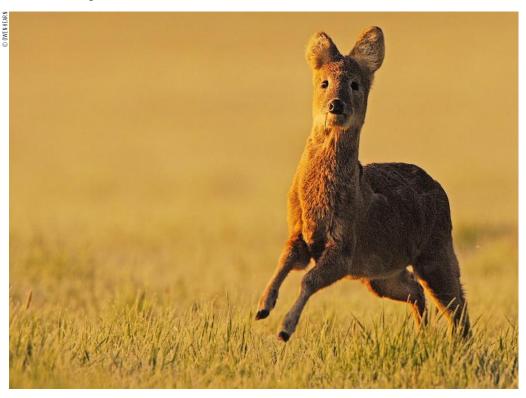
Owen's portfolio of images of a Chinese water deer was a real standout within the competition. Here we have a fascinating subject presented in a clean and simple way. The beautiful morning light really draws the colours out of the grass and the deer's fur.



#### **12-15 WINNER Kyle Moore**

Aged 15 Silhouettes of damselflies in golden light are a common subject, but that doesn't mean they're easy to achieve. This shot reveals that Kyle has a good eye for light and form. The solid shape of the blade of grass against the delicate frame of the insect is captivating. The detail in the wing is perhaps the strongest element of this shot. The shadowy gradient at the bottom helps to hold it all together.





#### 16-18 **COMMENDED** Alex Worthington Aged 16

◆ Alex's image of a horse under a steel-grey sky demonstrates the photographer's solid understanding of how to create an atmospheric image using in-camera filter techniques. The clouds are particularly strong and add a real sense of drama to an already captivating shot. Alex has also gone for an unusual composition. The tree's branches and leaves form a halo around the horse's frame, giving the image depth.



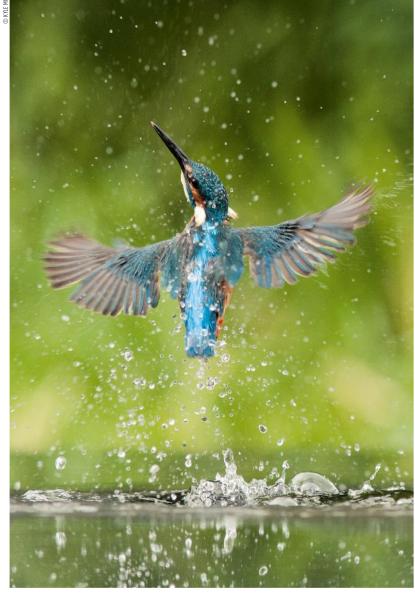
#### PET PERSONALITIES RUNNER-UP **Joshua Burch** Aged 16

◆ Joshua's shot of his pet bearded dragon (called Bindi) shows the lizard grazing on the family's grass in the back garden. Using a shallow depth of field, Joshua ensures that the focus remains on the extraordinary detail of the dragon's scales and thorns. The tongue poking out of the side of its mouth is a nice touch.

#### 12-15 COMMENDED

**Kyle Moore** Aged 15 ★ Kingfishers are a popular subject for wildlife photographers and it can be difficult to find a different way to approach them, photographically speaking. But here, using a shutter speed of 1/1000sec, Kyle has managed to capture a striking and powerful shot. Everything about this image works: the spread of the wings, the droplets of water hanging in the air, even the turn of the head. It's all capped off by a perfect and uncluttered green background.





#### **16-18 RUNNER-UP Oscar Dewhurst**

Aged 18

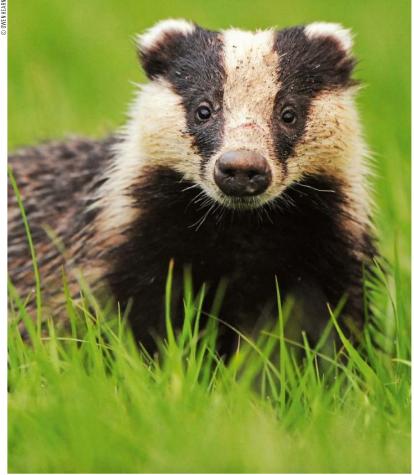
Oscar presented a handful of images of a fox playing in the snow and landscapes bathed in golden light. In doing so, he created a beautiful, almost fairy-tale-like narrative that was magical and engaging. Getting close to the ground, Oscar has presented an image from the perspective of the fox. Having the eyes in focus also creates a level of engagement between the viewer and the fox – a crucial factor in all successful wildlife photography.

#### **PORTFOLIO WINNER** Owen Hearn

Aged 15

As with Oscar's shot of a fox (right), Owen's image succeeds due to the pin-sharp eyes and the fact that it is shot from the same head-height as the badger.





2014's RSPCA Young Photographer Awards will open in May 2014. For details on how to enter, as well as helpful tips from the competition judges, visit ypa.rspca.org.uk. You can also view 2013's winning images and look at winners from previous years



#### 16-18 COMMENDED **Amy Wilton**

Aged 18

This is a really nice shot. We definitely get a sense of the scale of the duckling compared to its environment. The out-offocus leading lines of the road add real depth

#### **UNDER-12 COMMENDED Stephen Josef Brown**

Aged 9

◆ Stephen's shot of a peacock shows what can be done with unconventional framing and a subject that is truly photogenic. The detail and patterns on the feathers are extraordinary





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# ReaderSpo



#### **Graham Hobbs** Dorset

When Graham visited South Africa in 1989, he realised through his frustration with his camera equipment that he wanted to take better pictures. 'I decided that the next time he travelled, it would be with a decent telephoto lens,' he says. While wildlife and travel photography in the game parks were his first loves, Graham has now moved towards landscapes. No matter what the subject, though, the thrill of knowing that he has a good photo in the bag never leaves. To see more, find Graham on Flickr at www.flickr.com/photos/73146629@NO2.

Lurking assassin 1 Working without a tripod, 1/60sec was about as low as Graham dared go for this shot Pentax K10D, 18-55mm, 1/60sec at f/13, ISO 125

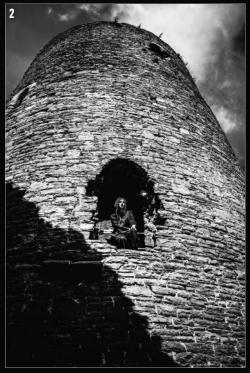
#### Dartmoor stream

3 By simply having the subject's back towards us conveys a sense of childlike wonder, daring and exploration
Pentax K10D, 50-200mm, 1/30sec at f/8, ISO 100

#### Tretower tower

2 Graham used the widest angle possible on his kit lens to get as much of the tower in as he could Pentax K10D, 18-55mm, 1/100sec at f/16, ISO 200

Watery stairway 4 Conversion to mono has transformed this whimsical picture into something with a little more bite to it Pentax K10D, 18-55mm, 1/60sec at f/16, ISO 200





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#### **Paul Harrison** West Sussex

Paul likes to make sure he gets things just right. In the days of film, this meant he would use an entire 24-exposure roll of film on a single image, making sure he had it just the way he wanted it. As you can imagine, he's a sucker for the enormous customisation potential offered by digital imaging and loves watching all the elements come together to make that one fabulous shot. To see more, visit Paul's website at www.paulharrison-photographs.co.uk.

Brooding storm 1 So often simplicity is best – just a few elements come together to make a truly striking image Pentax K-5, 14mm, 1/15sec at f/22, ISO 200, ND grad

Worthing sunset 3 The rich colour tones and reflections of the sky in the wet sand are the key components of this dramatic image Pentax K-5, 20mm, 18 ages at f/22, ISO 200 1.8secs at f/22, ISO 200

Harrow Hill 2 This image is built up of lines, with horizon, clouds and path all complementing each other
Sony NEX-3N, 16-50mm, 1/100sec at f/20, ISO 200

Dorset sunset 4 A 2sec exposure is just right to capture the water washing against the rocks in this image taken at Kimmeridge Bay Pentax K-5, 10-20mm, 2secs at f/22, ISO 200



#### Sunrise over Dak Lak, Vietnam 1 This is a tremendous

1 This is a tremendous panoramic stitch, capturing the delicacy of the morning mist Sony Alpha 65, 30mm, four images stitched, 1/640sec at f/1.7, ISO 100, polariser



#### Old woman in hat 2 Victor had to push up his ISO to catch the woman's shaded face, and therefore cropped in close to eliminate the burned-out background Sony Alpha 65, 75-300mm, 1/125sec at f/4, ISO 1600, polariser

### Boys playing with stones

3 Catching his subjects off-guard has resulted in this playful street shot Sony Alpha 65, 75-300mm, 1/500sec at f/4.5, ISO 320, polariser



#### **Victor Collier** Stafford

Although Victor only got into photography seriously when highquality digital cameras became affordable, he now loves the chance to capture moments in time. While landscapes are one of his favourite subjects for their depth and colours, Victor also loves photographing indigenous people and cultures before they disappear from our world. 'A photograph can attempt to capture the ephemeral,' he says. 'I love the challenge of capturing a moment in time and offering it up on the altar of history.'

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# Making waves

The characteristic fine-art photography of **Jonathan Chritchley** stems from his childhood passion for the sea. **Andrew James** talks to the France-based photographer to find out his approach to photographing seascapes

**IF YOU** need a lesson in how a simple and single–minded approach can work wonders, then look no further than Jonathan Chritchley. This hugely successful English photographer has a style that is instantly recognisable, serene and artistic. Struck by an urge to capture the sea in a way that expressed his feelings as a teenager, he has been doing just that ever since.

With his fine-art prints and workshops in big demand, Jonathan has carved a niche for himself within the cut-throat world of professional photography, and it's all been down to a chance viewing of *The Big Blue* – a 1988 film by French director Luc Besson.

'The first 20 minutes of the film are in black & white,' explains Jonathan. 'The way it was shot bowled me over and I watched that first section at least 15 times before I watched the rest of the film. It left me thunderstruck as to how someone had managed to get over the feelings that I had about the sea.'

The film had such an impact on Jonathan that, armed with his passion for the sea and little else, he turned up at an arts college in his then home town of Bournemouth in Dorset and asked to enrol on a photography course. The college asked to see some of his

work, but as Jonathan had nothing he went away to work on a portfolio for two months.

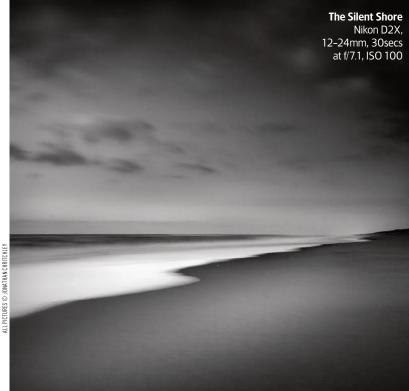
'I had a friend with a darkroom and he showed me the basics of aperture and shutter speed,' says Jonathan. 'Then I got my first SLR, a Nikon FM. I think the guy in the local camera shop felt sorry for me and let me pay weekly. So with that, a few rolls of llford FP4 and an old tripod, off I went.

'I wanted to create the look I had in my head. It was all about the sea – the beaches, groynes, half-sky-half-water with the light going down. I experimented with the contrast in the darkroom and played about.'

Over a period of a couple of months, Jonathan's technique improved and he took his growing portfolio back to the college. They still thought his work was limited, but recognising his burgeoning passion they gave him a chance.

His first year at college passed without incident and gave Jonathan access to all the equipment and photography books he needed to feed his imagination further. However, during the second year, Jonathan discovered he had to study studio photography and he knew it was time to move on.

'After the first two months of the



#### 'It's not what he puts in, but what he leaves out that makes the difference'

term, I realised it wasn't for me,' he says. 'The guy from the college said I should get some experience doing what I wanted to do and helped me get a job assisting a photographer in Lymington, Hampshire, and that's where it all started.'

Yet the course of professional photography rarely runs smoothly and Jonathan found himself in the surfing industry, working on marketing more than image-making. However, this in turn led him to Biarritz in France, where he is now based.

'I first went to Biarritz when I was working for the surf company and I've been here 15 years,' says Jonathan. 'I spent the first few years salaried, then decided to go it alone as a photographer. The day I left, I discovered my wife was pregnant – with twins!

'I had to make it work, so I remortgaged the house and that gave me enough money for new gear and about 18 months of not needing to earn any money and still being able to pay the bills."

Noticing the growing demand for photography workshops, Jonathan turned his more exotic location to his advantage. He made a promise to himself to continue to shoot the type of images he wanted to take, and providing tutorial holidays to keen UK photo enthusiasts allowed him to do that.

#### **STYLE AND APPROACH**

Jonathan's only intention with his photography is to take images he likes. His subject is still usually connected with the sea, although he also now travels further afield on trips, as well developing a popular holiday course photographing the spectacular grey horses of France's vast Camargue wetlands.

The style of his coastal landscapes is still very much based on his teenage vision of feelings he was trying to express. His love of the square format and monochrome is also rooted in the past. 'After I studied, I bought an old Hasselblad camera and shot a lot of black & white film,' he says. 'I felt really comfortably with the medium-format square, so I've stuck with it.'

Jonathan's signature style is about space. It's not what he puts in, but more about what he leaves out that makes the difference. It's all about simplicity, shape and doing his best to put into the picture what he is feeling at the time of taking it.

The Hasselblad has now been replaced by Nikon DSLRs, currently a D800E. Jonathan often combines the Nikon with one of several Zeiss prime lenses, including a 28mm, 35mm, 50mm and his absolute favourite, a 21mm. He also uses zooms, and has Nikkor 16-35mm, 24-70mm and 70-200mm optics ready for when he shoots Camargue horses or his beloved 100ft (30-metre) classic wooden yachts.

'I tend to look for shapes,' says Jonathan. 'I like seeing other things within a subject and I



Nikon D3X. 24-70mm, 1/125sec at f/13. ISO 400

different way, forming something that's quite pleasing out of something that in reality is perhaps quite mundane.

When teaching students on his workshops how to see in black & white, Jonathan encourages his attendees to shoot raw but switch their camera to its monochrome JPEG setting. 'It's a good road test,' he reveals. 'It helps you along the path of seeing in black & white and it's something that would take a lot longer in the old film days." When the image appears on the LCD, it's in black & white, and although it is fairly flat it

#### **COASTAL LANDSCAPES**

Jonathan's landscape images convey that sense of isolation and space he says are at the heart of his vision of the sea. He reduces the components of the scene to the bare bones, eschewing the clutter of the world in favour of the shapes he finds interesting.

He often works in low light - either early or late – and uses filters to lengthen exposure or hold detail in place. 'I will use a Lee Filter Big Stopper if I need to make the exposure longer, but more often than not





**THIS** cliff-top church in Iceland is a simple scene that is typical of Jonathan's landscape work. 'The most obvious shot was from the front, but I went hunting around the back and thought this angle would give me the minimalist

image I was after,' says Jonathan.
'The grass was being buffeted by the wind, so there was a bit of movement, and I simply framed the church and the sky on a third. This is a very typical way of working, but it helps to make sense of this composition. In this case, I manually focused on the church at infinity."



I am working in low light anyway so it will just be a grey grad filter to hold detail in the sky at the top and possibly the sea at the bottom as well,' he says. It's not unusual for Jonathan to have two or even three filters in place while working on his landscapes to get the exposure balanced.

'I've also realised over the years that I get the best results with my lenses at f/11, so more often than not that's what I'll be using,' he explains. 'Generally, I focus about a third of the way in from the bottom of the picture unless it's a very isolated subject, like something in the water, when I will focus on infinity. But I don't trust my

Top right: Church, Iceland Nikon D3X, 21mm. 20secs at f/18, ISO 100

Right: Moonbeam and God Rays, 2008 Nikon D3, 24-70mm, 1/640sec at f/10, ISO 250





own eyes to be manually focusing in low light, so I use the AF on the D800E to get the point of focus right and then lock it by switching to manual."

#### **POST-PROCESSING**

Jonathan's post-processing is very much about limiting the amount of time he is behind a computer. He uses Lightroom and Photoshop as his editing tools. The starting point is simply to download the images from a shoot and then leave them alone for a few weeks. 'I want to come back to the pictures and make a selection almost as if it's someone else's picture,' he says.

When he does finally go through his images with a clear head, he loads them into Lightroom and looks through them two or three times before making any selections. Then he will start to flag the images that feel right to him before checking to see if each is technically correct.

Once he has whittled down the selection, he will double-check exposures, do some basic curves adjustments to add a little contrast, crop to square format and convert to black & white all within Lightroom.

**Curved Jetty** Nikon D2Xs, 28-70mm, 1.3sec at f/18, ISO 100

With that done, he will open each image in Photoshop for some final, but quick, adjustments.

'I tend to work in the way I did in the darkroom, so I don't use layers, and if I mess up I start again,' says Jonathan. 'If I come back a day later and don't like what I've done, I'll just do it all again. I like the spontaneity of it.'

In Photoshop, Jonathan adds some more contrast, plus dodges and burns as necessary, and then add his only 'layer' – a very subtle sepia 'wash' that gives his images their signature tonal quality.

#### INTO THE ACTION

When it comes to shooting moving boats or horses, Jonathan's approach has to be adapted, but he still hopes that his style shines through in the images he creates.

'It gets a bit more fast and furious, but I still try to come away with images that have a decent amount of space in them,' he explains.

Shooting classic sailing yachts is perhaps where he is currently at his most fulfilled, and it's also an area where he's found great demand for his fine-art prints. He shoots them from a fast-moving inflatable boat that enables him to rest the camera and lens on the side, so that he is almost at water level for that extra bit of drama. While this may add to the composition, it also creates extra issues in terms of sea spray and he has no simple solution for getting a soaking.

'When I'm on the motorboat, it's not easy,' says Jonathan. 'It bounces up and down, and I'm switching between two camera bodies with a 24-70mm lens on one and 70–200mm on the other. I work with an assistant who is constantly wiping spray off the front of the lenses."

The horses of the Camargue and Iceland have helped push Jonathan slightly out of his sea-based comfort zone, although water is a familiar component of what he is trying to capture

When the horses are charging towards you, the issue is focusing,' he says. 'I use a combination of continuous focusing or prefocusing at a point in front of them to get them sharp. Which methods works very much depends on the situation, so I am just hedging my bets.' AP

To see more of Jonathan's photography, visit his website at www. jonathanchritchley.



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# Streets of London

Up-and-coming photographer **Giacomo Brunelli** reveals his eerie and unsettling take on street photography in a new book and exhibition. He talks to **Oliver Atwell** 



**IMAGINE** a dream where you find yourself in a familiar place. You know where you are, but something about it just isn't quite right. Something has changed. The atmosphere seems somehow off-kilter, tension-laden and oppressive. The environment is recognisable, but also oddly alien.

Italian-born Giacomo Brunelli understands this feeling well. For the past two years he has been walking the streets of London, photographing familiar landmarks. The result is the project Eternal London, a commission from the print sales wing of The Photographer's Gallery in London. The project is also featured in the book, Eternal London, published by Dewi Lewis. Following on from his equally brilliant series The Animals (see right), Giacomo has succeeded in creating an uneasy urban narrative. Eternal London is the city Giacomo discovered on his journey. The stark, claustrophobic frames bleed atmosphere. People become faceless travellers moving through dark spaces.

Tell me about the genesis of Eternal London. There seems to be a clear psychogeographical approach to the project. You walk This shot was one of a handful of early images that set Giacomo on the path to creating his Eternal London project through the city seeing and capturing those things others may miss.

l've been living in London for five years now. My time here has instilled a sort of romantic and nostalgic attachment to the city. I have all these ideas

about certain atmospheres and smells. I suppose on my photographic journey throughout the project I was chasing these ideas and looking for the methods to convey them. In the beginning it was simple in that I would take lots of pictures to see what came out. The aesthetic and narrative would reveal itself to me. I was lucky in that it happened very early on, within the first 20 days, in fact. It allowed me to build a story behind the images and move forward. The shot that moved everything forward was the image (see below left) of the policeman in front of Big Ben [the Elizabeth Tower]. It was an unexpected shot, but when I first saw it emerge in my darkroom it was a magical experience. The focus and light worked beautifully together.

The vision of London you convey in your images is uncanny. It's quite an achievement.

It was a challenge because I wanted to include landmarks. That was one of the restrictions I placed on the project - landmarks should be present in some of the shots. After all, this is still a project about London. I spent a lot of time around places like St Paul's Cathedral and Big Ben. I'd walk around and try to find something new each time. It was important to see these places with a fresh eye. One of the more difficult things was to ensure my images had a timeless effect. There are so many signs and cars in London it could often be difficult. There were distractions everywhere. I wanted no references in my pictures. Getting the wrong detail could give you a notion of the contemporary that could ruin the atmosphere.

Talk me through you daily routine. When would you set off and where from?

I'd always set off at around 9am.
I live in Wimbledon and travel
out to places like Waterloo or the Houses
of Parliament. I'd always try to finish my



Landmarks are a crucial scenesetting visual trope in Eternal London





day by 3pm, taking a break for lunch or to visit an exhibition. Routine is so important to me. It has always been a part of my photography and my philosophy. That's why I tend to visit the same places and use the same camera each time, specifically an old 35mm Japanese Miranda that belonged to my father. It was the first camera I ever discovered. I was fascinated by it and wanted to do something with this object. I essentially built my interest in and practice of photography around that camera.

# What lens and settings do you use? Do they remain consistent?

Certainly. I use a 50mm lens and tend to restrict myself to only one combination of f-setting and shutter speed. For the first year it was 1/500sec at f/1.8 and in the second year 1/1000sec at f/1.8. Filmwise, I only work with Kodak Tri-X 400. Also, I'll only ever work with natural light, so there's no flash in my shots. I'm very fond of the light in London, particularly on cloudy days. It's perfect for what I need. However, I don't use a lightmeter, so sometimes I lose shots, but it's part of my philosophy. It also feeds into the fact that I tend to like imperfections.

When people talk about your work they often reference the term 'film noir'. Are you happy for people to mention your work in the same breath as that particular film genre?

I have watched a lot of film noir over the years, but it's not so much the aesthetic that seeped into my own work. It's actually the sense of claustrophobia that I'm attracted to. I'm essentially stalking people in my images. You can clearly see that in a few of my images. When you find yourself behind a person and he knows he's being followed, the tension is palpable. You create a strange dynamic between the photographer and the subject. Interestingly, the camera can tend to provoke a response from my subjects. The shutter is very loud,

which is something I found intriguing in my previous project, The Animals. The sound of the shutter would alter the movements and pose of the subject.

## Would you agree that the way you print your images is a crucial element in your work?

I actually print in my bathroom at home. I've done that for around four or five years now. Printing is like an expression, in the same way painting is. The printing really has to reflect my approach to photography as much as the negative and the scene I'm photographing. The negatives I produce can tend to be quite dense and black, as a result of the light I'm searching for and, as I mentioned previously, not using a lightmeter. I do a bit of burning and dodging in the enlarger here and there and always print on fibre-based paper. I don't use any enlarger filters. My whole method with the equipment I use and the way I print is very traditional. It's consistent throughout the various stages of image production.

# What intrigues you about street photography?

I've been really interested in street photography for a while. You could say that I took a street photography approach in The Animals too. I went on a journey searching for the things I photographed. The idea of street photographers, or photojournalists generally, travelling the world with a single object - a camera – really interests me. I wanted to use the camera as a means to get into adventures. The main thing is that you lead a life guided by your camera. You change the way you see reality with an object that is scientific and mechanical. It's fascinating. AP

To see more, visit www.giacomobrunelli. com. Eternal London runs at the Photographer's Gallery until 27 April. The book *Eternal London* is published by Dewi Lewis, priced at £25



# THE ANIMAI S

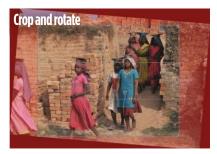
THE ANIMALS came about due to my upbringing in the countryside. Where I lived, I was surrounded by animals. I used to spend days chasing lizards and various other animals. When I found my father's camera, I wanted to do a project for myself - something that was quite personal. I felt like I knew the animals. The project was an idea that grew within me. The way I shot them unveiled a level of primitiveness – the darker side of the animal kingdom. Again, we get the idea of suspense and tension. We're not used to seeing animals in these grainy black & white tones. What I set out to achieve in the project is exactly what I got. Most of the shots were taken at the closest point of focus for my lens, so around 50-60cm. I wanted to be that close so they would react to my presence. In a sense, the desire to play and interact with the animals that I had as a child never really left me.

# APappraisa Fynat advise holy and time



Expert advice, help and tips from Chris Gatcum







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# **Brick factory**

Partha Mondal

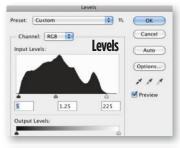
Nikon D60, 44mm (66mm equivalent in 35mm). 1/3200sec at f/8, ISO 800

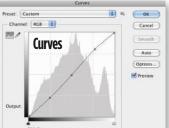
PARTHA'S candid shot of women at the Kharibari brick factory, near Kolkata in India, has a lot of potential. There's fantastic eye contact from the girl in pink, which gives us a great sense of connection with the subject, but it's a shame Partha didn't get her all in shot. Zooming out slightly, tilting the camera down or taking a few steps back would have helped prevent her being cut off at the ankles. This is one of those instances, as with any decisive moment-style shot, where framing more and possibly cropping postcapture is preferable to shooting too tightly.

The already tight crop also doesn't help with my next suggestion: to crop and rotate the image. The reason I suggest this is because there is a distracting figure at the left of the frame, an excess of brickwork to the right and, with the exception of the wall on the right, everything - including the figures – seems to be tilted to the left. A combined crop and rotate would remedy this and concentrate the viewer's attention on the main subject(s).

The next areas to address are the exposure and contrast, as the photograph is a little dark and flat. Levels would be my tool of choice for the exposure, drawing in both the black and white points and moving the midtone (gamma) slider to the left to lighten the image overall. I'd then suggest a mild S-curve to boost the contrast. I faded this curve by 50% after applying it, which was just enough to add some 'bite' to the colours.

Finally, these adjustments have exaggerated the fact that there's an overly warm colour bias to this shot. In this instance, it takes nothing more sophisticated than Photoshop's Auto Color tool to redress the balance and the potential in Partha's shot has been fully realised.







After levels adiustment



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Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to Appraisal at the address on page 3. Enclose an SAE if you want them returned

# **Blacksmith** Harry Gilliland

Canon EOS 5D, 28-105mm, 1/60sec at f/4.5, ISO 400

WE GET guite a few photographs of traditional craftspeople at work sent in to AP, which is hardly surprising since they make such great subjects. I'm not convinced that Harry has made the best of this smithy shot, though. The framing is fine (with presumably limited shooting positions, it shows us what's happening), and there's nothing wrong with the photograph in terms of its exposure, but the oncamera flash has destroyed any 'atmosphere' that this photograph could (and should) have had

Any warm glow that we might have got from the flames, or any contrasting, cool, soft daylight filtering through a nearby door or window, has been replaced by harsh, direct, unflattering and uncompromising flash, complete with hard-edged shadows. In any situation where flash is going to be used, it's worth asking yourself how it will enhance the photograph you want to take (or at least augment it sympathetically), rather than simply seeing flash as a means of 'adding more light'.

Here, for example, it may

have been possible to bounce the flash from a nearby wall or ceiling, or – with the purchase of one of numerous low-cost accessories beforehand – it could have been reflected or diffused in some other way. Reducing the flash output (and increasing the ISO) might have allowed more of the ambient light to impact on the exposure, while switching the flash off entirely and shooting solely with the available light might also have been possible assuming the light levels weren't too low.

Basically, anything that would have made the flash softer, less direct and less dominant would have been preferable here, and it would also have created more of an atmosphere. As it is, this feels like a coldly detached 'record' instead of a warm and involved 'moment', and that's purely down to the lighting.

'I'm not convinced Harry has made the best of this shot'





Above: Everything about Marius's shot is right, from the positioning and framing to the time of day it was taken

**Below: The timing** 

of the shot is great,

as the figure's feet

rest on the lower

thirds line and he

has been caught mid-stride (left).

However, there is

purple fringing on

the figure's front

leg (right)

# **Street scene** Marius Vieth

Canon EOS 5D Mark II, 50mm, 1/320sec at f/1.8, ISO 1600

**THIS** photograph from Marius has 'stock library image' written all over it. I mean that in the most positive way, as very few shots come in that have such a strong commercial vibe.

What is most important in this instance is being in the right place at the right time, both in terms of the moment the shutter was triggered and the time of day. As for Marius's positioning and framing, everything about this shot is right.

For a start, he has framed the shot from a low angle so the figure would be on the righthand thirds line, but rather than have the figure completely in shot he has chopped him off at the shoulders. It's a bold move, but one that most definitely works in this context.

Note also how the figure's feet rest on the lower thirds line. While it might not be a 'rule' you need to slavishly adhere to, this composition demonstrates how it can work.

The timing of the shot is equally important, and to me it's about as good as it could get. Caught mid-stride, the figure

appears to be floating above the pavement, with his legs almost equidistant either side of the kerb.

The shutter speed has allowed a tiny amount of subject movement, which is again ideal. There is just enough blur to prevent the figure from appearing 'frozen' in motion, but not so much that it starts to become obtrusive

This is rounded off by the limited colour palette, which demonstrates the importance of when you shoot. As the shot was taken at around dusk, there's a cool blue tone to the ambient light, punctuated by the warm oranges of the vehicle lights and building lights in the background. This has certainly been 'tweaked' during processing, but the end result is stunning.

My only very slight criticism is that there's a purple fringe along the figure's front leg. This is easily removed, though, and certainly doesn't detract from an otherwise stunningly wellobserved and executed street shot that has been awarded picture of the week.





The HMS Ark Royal, which had just been painted white as part of preparations for its launch by the Queen Mother, 1950



# Amateur Photographer's... **ICONS OF PHOTOGRAPHY**

**ICONIC PHOTOGRAPH I PHOTOGRAPHER** 

# The Birth of the Ark Royal

by E Chambré Hardman

Edward Chambré Hardman's photograph celebrates Britain's industrial heyday on an grand scale, writes **David Clark** 

FOR MOST of his professional life, Edward Chambré Hardman specialised in portraiture, theatre photography and commercial work. His main personal interest, however, was landscape photography and he had a life-long love of photographing both rural and urban scenes.

Most of Hardman's urban images were shot around Merseyside' and his work, taken over several decades, now provides a fascinating record of the region's past. His most famous photograph, 'The Birth of the Ark Royal', is now recognised as one of the great pictures of Britain's industrial heyday.

When the photograph was taken, in April 1950, Hardman (pictured right) had been established as a professional photographer in Liverpool for 27 years. Born in 1898 in Dublin, Ireland, he had initially envisaged a career in the army and became an officer at the age of 18. However, after four years he left to start a photography studio in Bold Street, Liverpool, with fellow army officer Kenneth Burrell. By 1929, the business was entirely Hardman's.

In the 1930s, Hardman won the contract to shoot theatre portraits and production shots for the Liverpool Playhouse, and his famous sitters included actor Robert Donat. impresario Ivor Novello and ballerina Margot Fonteyn. He became the city's leading portrait photographer. He also worked for commercial clients including shipping companies Cunard and Cammell Laird. In the late 1940s, he opened a new studio at 59 Rodney Street, which remained his workplace and home until his death 48 years later.

In 1950, shipbuilding was still a thriving UK industry and a major employer on



Merseyside. One of the most notable features of the local landscape was the 24,000-ton Royal Navy aircraft carrier HMS Ark Royal, which had been under construction at the Cammell Laird shipyard in Birkenhead since 1943. It was the fourth ship in maritime history to be named Ark Royal, the third having been lost to a torpedo in 1941.

As well as his Rodney Street studio, Hardman also had a second studio in Chester. During his journeys between studios, he had observed the ship's gradual construction, patiently waiting for the ideal moment to photograph it. Shortly before the ship's launch in May 1950, it was painted with a white undercoat that made it much more visible among its industrial surroundings. As Hardman





# 'I was trying to recreate what I had seen, to produce an effect, and anything that goes against the effect I want, I rule out'

later commented, 'It stood out from the smoke and muck of Merseyside. In fact, it was the smoke and muck of Merseyside that attracted me to it.'

Taking the day off from his portrait business, Hardman explored several possible vantage points. The view that worked best, he decided, was from the top of Holt Hill in Birkenhead. From this position, using a telephoto lens to compress the perspective, he could show a large proportion of the ship as well as a number of houses.

Using an Auto Graflex 31/4x41/4in revolvingback camera with a Teleros 13in (325mm) lens, Hardman framed the shot perfectly. The ship was around a third from the top of the frame and the curved shape of the road in the foreground formed a lead-in to the scene.

While Hardman was shooting the picture, a paper boy walked into the scene, providing the perfect finishing touch to the foreground. Hardman took several shots with the boy at different distances. After developing the negatives, he selected one with the boy striding down the middle of the road.

Hardman made several changes to the image at the printing stage. 'I was trying to recreate what I had seen, to produce an effect, and anything that goes against the effect I want, I rule out,' Hardman later commented. In particular, he wanted to emphasise the way the white ship contrasted with its darker surroundings, so he eliminated elements that undermined that contrast.

Using a red dye, coccine nouvelle, Hardman retouched the negative by hand to darken the sky and any of the brighter foreground

elements (see above). He darkened the gable end of a house to the boy's left and some advertising hoardings to his right, plus the road surface at the bottom of the frame. He also cropped the image at both sides, removing a lamp-post on the left.

In Hardman's final version of the photo, the *Ark Royal* looms, ghostly pale, from the grey sky, surrounded by black cranes. The ship almost seems to hover above the houses and appears as something extraordinary in an otherwise everyday scene. The photograph was published in a 1958 edition of the British Journal of Photography under the title 'Where Great Ships are Built', but later it became known as 'The Birth of the Ark Royal'.

Hardman's business declined in the 1950s and he officially retired in 1966. After the death of his wife in 1970, he became increasingly reclusive and died in 1988. His house at 59 Rodney Street is now a National Trust property where his photographic studio and personal living quarters are preserved.

Hardman left an archive of around 140,000 negatives, but 'The Birth of the Ark Royal' remains his most popular image. He was rarely interviewed, but shortly before his death in 1988, at the age of 90, he spoke modestly about his work.

'People used to come to me and say, when they saw some of my photos, "How do you get these effects?",' he said. 'I'd say, "It's very simple. I'll tell you how you do it: you've always got to contrive to be in the right spot at the right time. That's all there is in it." AP

The positive transparency of Hardman's print, clearly showing retouching in coccine nouvelle

# **BOOKS AND WEBSITES**

**Books**: *Liverpool* Through the Lens is a good collection of Hardman's work, though currently out of print. The National Trust publication, 59 Rodney Street, also contains information about Hardman's life and work. Both are available from online booksellers. **Websites:** The

official National Trust website for the Hardman's House Museum is www. nationaltrust.org.uk/ hardmans-house. Further information on the Ark Royal photograph and others can be found at thehardmans housent.blogspot.

# **Events of 1950**

# 17 January

More than \$2 million is stolen in an armed robbery at the Brinks building in Boston, Massachusetts, making it, at the time, the largest robbery in US history

# 26 January

India ends its ties with the United Kingdom and becomes a republic

# 31 January

The development of the hydrogen bomb is ordered by US President Harry S Truman, following the Soviet Union's 1949 atomic bomb test

# 9 February

US Senator Joseph McCarthy makes a speech saying that the Department of State had been infiltrated by 205 Communists. Further McCarthyite 'witchhunts' follow

# 23 February

In the UK, the general election is won by Clement Attlee's Labour Party with a slim majority of just five seats

## 6 May

Tollund Man, the wellpreserved mummified corpse of a man who died in the 4th century BCE, is unearthed in a peat bog in Denmark

# 25 June

North Korean troops cross the 38th parallel into South Korea, an action that begins the Korean War

# **31 July**

The first self-service supermarket is opened by Sainsbury's in Croydon

# 25 December

The Stone of Scone, the traditional coronation stone of Scottish and English monarchs, is stolen from Westminster Abbey. It is recovered four months later

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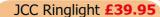


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# APTEST SIX OF THE BEST DENCH

Twice a month we review six of the best accessories

# Hard cases

**Andrew Sydenham** and **Jon Stapley** look at a selection of cases for the ultimate protection of your gear on location and in the hold of a plane



www.vanguardworld.com

Vanguard has a solid reputation for bags and cases, and despite being a few years old this hard case still holds up as an excellent buy. Vanguard describes the Supreme 46D as 'virtually indestructible', and frankly we believe it. The plastic outer shell is extremely resilient, surviving our world-renowned scientific testing procedure of jumping up and down on it.

The Vanguard Supreme 46D is also built to survive changes in air pressure. A clever valve system at the front of the case lets air out if it detects pressure becoming too high, but also prevents air from getting in. This makes it an excellent prospect for frequent fliers. Seals around the edges also prevent ingress of water and six clamps around the outside ensure things stay shut. Measuring 51.5cm (w) x 43.5 (h) x 22cm (d) and weighing 7.2kg, the size of the Supreme 46D is generous enough for a few camera bodies as well as an assortment of lenses and flashguns.



www.calumetphoto.co.uk

The Calumet WT6840 Watertight Rolling hard case measures 86cm (w) x 56cm (h) x 33cm (d) and is around one-third bigger than the WT3434

(top right). There is room to transport a three-head lighting kit with shapers, stands and triggers or several wide-aperture telephoto sports lenses. The case weighs 11.3kg and has a diced foam insert, but the optional adjustable divider padded inserts may be more suitable for large items. The substantial retractable handle and wheels are essential features, because when fully loaded with gear this case would require two people to lift it. I'm in favour of storing equipment in hard cases, even if it doesn't leave the house very often, for the protection, security and organisational qualities such cases provide.



# Calumet WT3434 Watertight hard case £199

www.calumetphoto.co.uk

This is a large hard case from Calumet's own-label range. Weighing 7.7kg when empty with external dimensions of 65cm (w) x 51cm (h) x 24cm (d), it is substantial enough to hold a comprehensive DSLR kit with all the lenses, filters and chargers you need. This case has a raft of features, including a watertight O-ring seal, internal pressure-release valve and pre-cut diced-foam inserts with the addition of a second lifting handle that is a handy

feature. In terms of build quality, there is nothing to suggest that it wouldn't last and protect delicate equipment in anything other than an exemplary way. Calumet's reputation as a government and military supplier is reassuring. If I were to be brutally honest, it doesn't have the finish or glamour of a Peli case, but for its size it is excellent value. Calumet cases stack well together, with even different sized models taking up minimum space when packed.



# FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

# Fujifilm X-T1 and Nikon Df

Both the Fujifilm X-T1 16.3-millionpixel compact system camera and Nikon's 16.2-millionpixel Df DSLR look like retro film cameras, but which offers the closest experience to shooting on film? AP 29 March

# Samsung NX30

We test Samsung's DSLR-styled 20.3-millionpixel APS-C compact system camera. AP 29 March

# Adobe Lightroom 5 vs Dx0 Optics Pro

Two popular raw imageprocessing software packages go head to head. AP 5 April

### **Nikon D4S**

With enhanced autofocus, faster performance, and better-quality still images and video, we test Nikon's D4S.

AP 12 April

# SIX OF THE BEST

We review six of the best LED light panels for stills and video.

AP 12 April

# HPRC 2700W hard case Price £290.28

www.hprccases.com.au

The HPRC 2700W is an Italian–designed and manufactured hard case that has eye–catching red detailing to the carry and extendable handles. Weighing 7.55kg, it is made from a patented resin plastic that reduces the weight by 20%. The specifications of 62cm (w) x 52cm (h) x 27.5cm (d) and performance criteria compare favourably with the other brands in this test, with durability of the extendable handle being our only concern. In terms of styling, the HPRC 2700W is similar to the Peli cases and if strength–to–weight ratio is your prime concern then this case is worth considering.



# Peli 1400 case Price £99.95

www.peliproducts.co.uk

Peli has been at the forefront of protective cases for more than 30 years. Made of ultra-high-impact structural copolymer polypropylene, Peli cases can withstand virtually any kind of abuse, while a neoprene O-ring seal ensures they are certified for submersion in 1m of water for up to 30mins.

The 1400 is one of the smaller cases in the Peli range, measuring 29.5cm (w) x 33.9cm (l) x 15.2cm (d) and weighing 2kg with foam, and would accommodate a DSLR and extra lens but not much more. I like the 'pick and pluck' cut-foam interior, which is simple to adapt to fit your kit, while the double-throw latches are easy to open and close, sealing perfectly. The padlock-fitting holes are stainless-steel lined giving an extra level of security, and the carrying handle is very comfortable in extended use. This is a premium product that is exquisitely designed.

# Peli 1510 case Price £224

www.peliproducts.co.uk

With all the structural integrity of its smaller sibling (left), the Peli 1510 is a wheeled case of the maximum size permitted as carry-on hand baggage for most airlines, measuring 35.1cm (w) x 55.9cm (l) x 22.9cm (d). Our

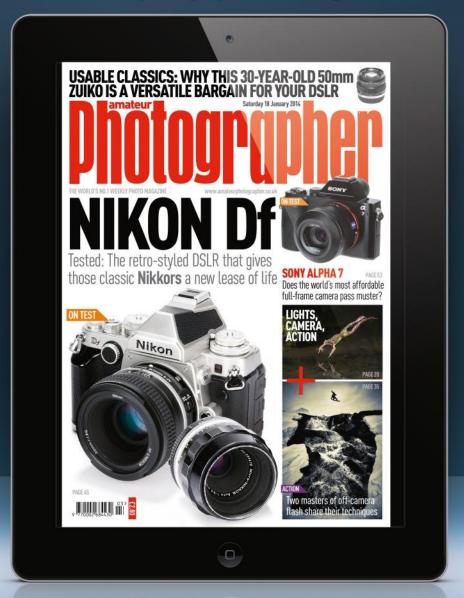
review sample was equipped with padded dividers inside rather than cut foam, and this is sometimes preferred as it is more versatile and can be adapted to kit changes.

There is space for all the camera bodies, lenses and accessories you would need for a substantial assignment. When fully loaded with kit, this is a heavy item (weighing 6.17kg with foam), and the rugged wheels and extendable handle are essential features. Although Peli Cases are designed to give ultimate protection in the hold, it is reassuring to have the option of your valuable kit close to hand when you're travelling.

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Aimed at the enthusiast market, but armed with performance and tech that could see the Wi-Fi enabled 16.1-million-pixel **OM-D E-M10** punch well above its weight, has **Olympus** created yet another champ?



**HOW DO** you follow-up the award-winning OM-D E-M1 and E-M5? With a more affordable offering that retains the quality construction and classic design of its predecessors, naturally.

Olympus is bolstering its position in the compact system camera market with this latest release – which balances the OM–D line–up – and is now offering a model at every price point. Yet given the popularity of the OM–D series, the E–M10 has a lot of expectation riding on it, especially in the competitive CSC arena.

The company has been smart by creating a model that will appeal not only to CSC newcomers, but also to 'advanced beginners' who might be considering the Nikon D5300 or the 18-million-pixel Canon EOS 700D DSLRs.

As many on the forums predicted, to keep the cost down Olympus has ditched the weather-sealing that featured on the premium OM-D models. However, the E-M10 still shares some of their more advanced technology, including the E-M5's 16.1-million-pixel four thirds Live CMOS sensor and the TruePic VII image processor from the top-of-the-range E-M1.

### **FEATURES**

Olympus has won many fans since reverting to the classic film SLR design aesthetic for its OM-D cameras. The E-M10 bears more

# AT A GLANCE

- 16.1-million-pixel four thirds-sized Live MOS sensor
   ISO 100-25,600
- 8 frames-persecond shooting
   Wi-Fi control and
- Wi-Fi control and transfer from smart device
   TruePic VII
- processor with Fine Detail II technology
- 3-axis image stabilisation
- Street price around £529 body only

than a passing resemblance to its film-era namesake, the Olympus OM-10, which was also designed as an attractive lightweight alternative to tempt advanced enthusiasts as well as beginners who didn't want bulkier and heavier SLRs.

Obvious good looks aside, the E-M10 is well equipped to capture quality images on its four thirds (17.3x13mm) sensor. It is also capable of utilising the expansive wealth of micro four thirds lenses, having stuck with the popular micro four thirds system mount.

Along with the TruePic VII image processor adopted from the Olympus flagship OM–D E–M1, Fine Detail II technology can apply specific distortion and aberration adjustments for any Olympus lens, to deliver optimal image quality.

While some compact offerings from competitors have ditched the EVF, the E-M10 has a 1.44-million-dot electronic viewfinder. It's also the first OM-D camera to include a built-in flash, which is nestled below a hotshoe that can be used to attach an external light or wireless lighting trigger. Unfortunately, unlike the E-M5, there is no accessory port for additional audio options.

Only 3-axis in-camera

stabilisation features on the E-M10, for combating yaw, pitch and roll movement. This is a slight stepdown from the 5-axis stabilisation included in the more advanced E-M1 and E-M5. Interestingly, the E-M10's tilting

1.04-million-dot LCD touchscreen, 3-axis image stabilisation, twin controls, focus peaking and wireless capabilities put it on a par with the key features of many recently launched DSLRs in its price bracket.

Speed, functionality and portability are key features that will make the E-M10 a compelling alternative to the likes of Nikon's D3300 and D5300, Canon's EOS 100D and 1200D, and Pentax's K-50. However, none of the DSLRs mentioned can match the 8fps shooting speed of the pocket-sized and mirrorless E-M10. Additionally, only the Canon EOS 100D and Nikon D5300 are currently a match for the 1.04-milliondot resolution of the E-M10's 3in LCD screen, which also has a touchscreen that's as responsive as a smartphone.

Of course, the difference in sensor size between the E-M10 and the DSLRs mean that they can't be directly compared like-for-like, but for people who don't need the extra pixels, or the additional bulk, the E-M10's features set will not leave them wanting.

### 9/10

### **BUILD AND HANDLING**

Many CSCs in this class sport tough polycarbonate plastic bodies, but in keeping with the premium build quality of the OM-D series, Olympus has opted for a mix of polycarbonate elements and magnesiumalloy body for the E-M10. The use of metal does make this one of the heavier enthusiast CSCs available at 350g body only: this is just 80g lighter than the Nikon D3300 DSLR and 52g less than the comparable

micro four thirds Panasonic Lumix DMC-GX7. However, the E-M10's dimensions of 119x82.3x45.9mm keep it very portable. I was able to wear the camera comfortably around my neck all day as well as carry it in my coat pocket and access it easily.

The E-M10 features an excellent ergonomic design, particularly on the grip, which sports a textured thumb rest that curves out slightly. This makes it easy to operate the camera with one hand whether shooting in landscape or portrait orientation.

Holding the camera to my face and composing shots through the eye-sensoractivated EVF added some extra balance, although the eyecup caused some pain when pressed against too tightly over prolonged use, despite being slightly rubberised. By setting the two custom buttons on the camera's right shoulder to the features I use regularly, it was possible to change settings while looking through the EVF the whole time. I set my custom options to ISO on Fn2 and autofocus point selection on Fn1.

A criticism I had of the E-M5 was that the buttons felt sticky and weren't as responsive as I would have liked. While this issue seems to have been mostly tackled in the E-M10, the OK button still requires more than one push on occasions, which isn't ideal.

Overall, the E-M10 is a very well-balanced camera that is the perfect size and a decent weight for everyday use and travelling.

# 8/10

## **AUTOFOCUS**

Even though the E-M10 is positioned slightly lower in the OM-D range than the E-M5, it benefits from 81-point autofocus, which is a significant improvement over the E-M5's 35-point system.

Contrast-detection AF on the E-M10 is speedy in fair light, and performs well in low



Capable of capturing good-quality images in a small frame, the inconspicuous E-M10 is an ideal choice for street photography

# FEATURES IN USE 3-AXIS STABILISATION

**TO KEEP** the size of the E-M10 down, Olympus has omitted horizontal and vertical shift axes, limiting the stabilisation system to just three (see diagram, right): yaw (x), pitch (y) and roll (z).

Where this reduced stabilisation is most noticeable is in macro photography, stills with shutter speeds slower than 1/15sec and video. Using the E-M10's M.Zuiko Digital 14-42mm kit lens and the 25mm f/1.8 macro lens, I tested the 3-axis system by taking images handheld at 1sec, 1/1.6sec, 1/2sec, 1/8sec, 1/10sec and 1/15sec.

At 1sec, the E-M10 showed significant shake and of six attempts I only managed to capture one image that was remotely stable. As I increased the shutter speed to 1/8sec, the sharpness

improved enough that I was able to capture an almost shake-free image without having to regulate my breathing too much.

Between 1/10sec and 1/80sec, it is possible to capture sharp images handheld in low light. The added benefit here is that you can shoot at relatively low ISO speeds as well, reducing the impact of noise.

To deal with the limited axes, Olympus has included Movie IS, developed as a hybrid stabilisation solution for the E-M10, utilising electronic image stabilisation in conjunction with the 3-axis system. During movie mode, the systems combine to make adjustments to the pixels used by the sensor, thus reducing video wobble.





light using the AF-assist beam, particularly in poor lighting situations. Although focusing is noticeably slower in low light, it's still decent and I rarely noticed the E-M10 hunting. The autofocus was also helped in poor light by manually selecting the AF point. AF points can be grouped into nine areas or single targets, which can be selected manually using the twin dials, with the right dial selecting points horizontally and the left dial selecting vertically. It's also possible to cycle through the points using the D-pad. However, the ability to focus and shoot images by touching any point on the screen highlights just how fast the AF really is.

Touchscreen focusing is an increasingly popular feature in new cameras at the moment, with Panasonic having implemented it in its Lumix G-series models, as did Canon in its EOS 650D and the recently released EOS 100D. This feature works very well on the E-M10, enabling you to switch between focal targets swiftly.

The E-M10 has manual focus with magnification and focus peaking, single AF, continuous AF and tracking AF modes, but Olympus has also included face-tracking AF, which gives the option to focus on a single eye or both. This feature in particular is great for portraits.

### 8/10

### **METERING**

The E-M10 uses the same 324-zone multi-pattern metering system as that used in the current Olympus Pen line-up and in the E-M5. As I composed frames using Olympus's proprietary electro-selective pattern (evaluative) metering, the E-M10 responded to highlights and shadows by

making relatively fast adjustments to the exposure compensation, and it did a good job of not over or underexposing the scenes.

Spot metering can be achieved using any one of the E-M10's 81 AF points, which can be selected using the twin dials or the arrow controls on the D-pad, or by simply tapping anywhere on the frame using the touchscreen display. Centreweighted metering works as expected, and spot-highlight (Hi Spot) and spot-shadow (Sh Spot) metering are also available for more advanced metering needs. They are useful for achieving correct highlight and shadow tonality in scenes that are problematic for other metering modes, such as those with snow, or dark subjects on light backgrounds.

### **DYNAMIC RANGE**

Traditionally, four thirds cameras struggled to offer notably good dynamic range performance compared to APS-C-format models such as the Pentax K-5, which has a dynamic range of 14.1EV. Cameras with smaller sensors typically aren't able to retain highlights and shadow detail as well, especially as ISO sensitivity increases. This results in blown-out highlights in high-contrast scenes – and I definitely experienced this while using the E-M10.

But that said, in tests the E-M10 showed a dynamic range of 11.82EV at ISO 100 - a fraction smaller than that of the Canon EOS 5D Mark II and more than the 20.2-millionpixel EOS 70D, so smaller sensors are definitely improving.

Looking at images from the E-M10 at 100%, I could still see



Set to auto white balance and standard picture mode, the E-M10 is intelligent enough to produce faithful colours and tones

some detail captured in shadow areas, although it did seem to have a tougher time with highlights in high-contrast scenes. However, enough image data remained in the raw files to restore detail to some blown-out areas. For a small-sensor camera, the E-M10 performed as well as I'd expect in this area.

### 8/10

# NOISE, RESOLUTION AND SENSITIVITY

The more premium E-M5 has been recognised for its 16.1-million-pixel sensor's decent noise-handling capabilities, so the inclusion of the same sensor in the E-M10, supported by the upgraded TruePic VII processor, makes the E-M10 a very capable camera when it comes to low-light, high ISO photography.

JPEG images resolve up to the 26 mark on our resolution chart up to ISO 800, and 28 at its low extend setting, equivalent to ISO 100. The E-M10 has a default ISO sensitivity range of ISO Low (ISO 100)-1600 in automatic mode, extendable to ISO 25,600 in manual mode.

Images taken in low light are helped by 3-axis in-camera image stabilisation, making it possible to avoid extremely high ISO speeds and simply shoot handheld at slower shutter speeds. If a high ISO is required, though, the E-M10 manages to produce low-light images that show very little colour or luminance noise up to ISO 1600. Noise obviously becomes more apparent as the ISO sensitivity is increased, but in-camera noise reduction does a good job of combating chroma and luminance noise without being too aggressive, leaving just enough noise to retain some surface and edge detail.

Overall, I was impressed with the E-M10's ISO sensitivity performance. The noise that did make it into the images could be reduced somewhat using raw processing software, but I would be happy to print an image shot at around ISO 1600 straight from the camera.

My only gripe with the in-camera processing of JPEGs on the E-M10 and the other OM-D cameras is that they tend to oversharpen images. The effect is far too harsh for me, but I was able to tone it down using the limited options in Olympus's Viewer 3 image-processing software.

### 27/3

# WHITE BALANCE AND COLOUR

I was impressed by the E-M10's ability to automatically select the correct white balance, showing no tendency to lean towards any one particular colour.

When left to its own devices, the camera seemed to be able to recreate a faithful and accurate representation of the scene, even in scenarios with particularly awkward lighting. For example, the image of a teapot (see page 54) features two separate light sources: ambient

# Facts & figures



RRP £529.99 (body only) 16.1-million-effective-pixel Live MOS (17.3x13mm) Sensor Output size 4608 x 3456 pixels Lens mount Micro four thirds File format JPEG, raw (ORF), JPEG + raw, AVI (motion JPEG) Compression 2-stage JPEG Adobe RGB, sRGB Colour space Computerised focal-plane shutter Shutter type 60-1/4000sec + bulb up to 30mins Shutter speeds Built-in sync 1/250sec, external flash X-sync 1/250sec Max flash sync and 1/4000sec (Super FP Mode) Low (approximately ISO 100)-25,600 ISO PASM, iAuto, 24 scene modes, 11 art filters Exposure modes 324-zone multi-pattern TTL digital ESP, spot, Metering system centreweighted, highlight, shadow Exposure comp White balance Auto, 7 presets, manual, 2 custom modes

White balance bracket

Drive mode

LCD

Viewfinder type

Field of view

Drive mode

Up to 8fps, or 3.5fps with continuous AF

In 1,037,000-dot touchscreen

Electronic, with 1.44 million dots

Touch (with 1.15x magnification)

Dioptre adjustment

-4 to +2

-5 page in model.

Focusing modes

AF points

Single, continuous, manual, tracking

81-point system, touch focus, face and eye detection

DoF preview

No (via test picture)

Built-in flash Yes, GN 8.2m @ ISO 200
Flash control Wireless 4 channels and 4 groups, manual 1/1 to 1/64,

3 slow-sync modes
Video 1920 x 1080-pixel full HD at 30p, 1280 x 720-pixel HD

at 30p, AVCHD, AVI Motion JPEG

External mic Not available (No accessory port)

Memory card SD, SDHC, SDXC, UHS-I

Power BLS-5 Rechargeable Li-lon (320 shots per charge)
Connectivity USB 2.0, HDMI D

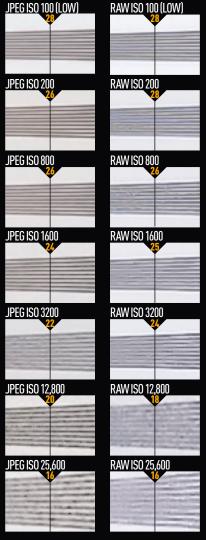
Weight396g (including battery and card)Dimensions119.1 x 82.3 x 45.9mm

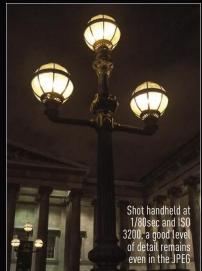
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Website: www.olympus.co.uk

# **RESOLUTION & NOISE**

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 14-42mm lens set to 34mm and 4/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.





# **FOCAL POINTS**

# Wi-Fi

Wi-Fi connectivity via the Olympus Share app makes it easy to view and share your images, but will also help you to make the most of time-lapse and remote shooting modes.

# **Quality build**

Genuine DSLR-like handling in a compact-body, thanks to wellplaced custom function buttons and metallic dials, will appeal to serious entry-level users.

# **High-spec technology**

The E-M10 offers some of the top-of-the-range technology featured in the OM-D-series premium models, for a reduced price.



Camera shown actual size

### Grip

The optional Olympus ECG-1 ergonomic grip for the E-M10 adds some extra depth to the grip and base of the camera, which is great for people with larger hands. It has a smart quick-release feature that means it doesn't have to be unscrewed to access the battery and memory card.

# **Creative options**

Twenty-four scene modes, 12 art filters, seven colour presets and custom colour slots give users a wide range of options to experiment with creative photography effects in-camera.

# **Lens variety**

Having a micro four thirds lens mount, the E-M10 will be able to utilise the widest lens selection in the mirrorless interchangeable-lens camera class.

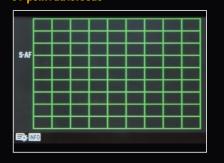
# **Custom menu**



# Wi-Fi connect to smart device



# 81-point autofocus



Right: A shaft of strong sunlight required underexposure, but fortunately the shadow areas retain some detail

Below: Shot at 1/8sec and ISO 800, the E-M10 has captured an impressive amount of edge detail and metering is spot on





light from a window and a warm incandescent lamp in the small room.
Olympus has provided a good number of white balance presets and customisable options should you want to apply more specific balancing. As well as the ability to manually set a Kelvin adjustment, there are also four slots for a custom setting.

There are also seven colour modes, which sees the camera apply its own filters. Using numerous presets and colour options doesn't seem to tax the TruePic VII processor, so users will be able to experiment and capture Instagram-like images in-camera.

# 8/10

# VIEWFINDER, LIVE VIEW, LCD AND VIDEO

Once again, the E-M10 borrows from the E-M5, featuring the same 1.44-milliondot EVF with 100% field of view and 1.15x magnification. While it does have a speedy refresh rate of 120fps with barely noticeable lag, it's not as impressive as the 2.36-million-dot EVF featured in the flagship E-M1 and the recently released Fujifilm X-T1. However, it does provide a very useful alternative to composing shots on the LCD while in sunlight.

All the relevant shooting information can be accessed using either the EVF or the 3in LCD, although annoyingly there is no option to view the histogram and levels information simultaneously. The most impressive thing about the EVF on the

E-M10 is the ability to see the exposure adjustments, art filter effects and colour mode options in real time.

The 3in tiltable touchscreen on the E-M10 is an improvement on the screen on the E-M5, featuring 1.37 million dots and  $\pm 7$  levels of brightness and colour balance adjustment. I found the LCD reasonably clear in direct sunlight, and the ability to tilt the screen down and up to  $45^{\circ}$  allowed me to experiment with alternative shooting perspectives.

Swiping through images, navigating the menu, and focusing and taking pictures on the E-M10's touchscreen is snappy and effortless. I would even say it's as good as, if not slightly better than Canon's 20.2-million-pixel EOS 70D. By setting the touchscreen shutter icon to 'focus and shutter', it's possible to point and shoot with the E-M10. I found this feature highly responsive.

Although the E-M10 features a dedicated video-record button, it's clearly not a camera designed with advanced video recording in mind, given the lack of 60p video recording and the omission of an accessory port that would support a microphone input. That said, for casual video the quality is of a decent standard, with shots holding relatively steady thanks to the 3-axis stabilisation system. The E-M10 can record video in .MOV or .AVI formats and in 1920x1080-pixel full HD, at 30p, 24Mbps, at its maximum quality setting. AP

8/10

# Competition





Panasonic Lumix DMC-GX7

TESTED AP 14 SEPTEMBER 2013

Panasonic Lumix DMC-GM1

TECTED / JANUARY 201/

**OLYMPUS** would like us to compare the OM–D E–M10 to similarly priced DSLRs from Nikon (D5300) and Pentax (K–30). However, I see the main competition being Panasonic's CSC range, particularly the 16MP Lumix DMC–GX7, which has a faster maximum shutter speed of 1/8000sec compared to the E–M10's 1/4000sec, although a lower–spec EVF. Alternatively, the 16MP Lumix DMC–GM1 offers similar features and quality to the E–M10 in a smaller, lighter body and is capable of shooting full HD video at 60p. However, it lacks the DSLR–like functionality of the E–M10.

There are a number of other good options at the E-M10's price point, and ultimately the decision may come down to which body type is preferred.

# **Verdict**

**WHEN** carrying the E-M10 around, it garnered a lot of admiring attention – in keeping with the OM-D range, it is beautifully crafted and doesn't go unnoticed. Opting for a magnesium-alloy body, Olympus has managed to retain a sense of quality that one would expect from a premium camera body. For the majority of people who will be considering the E-M10, the omission of weather-sealing won't make any difference whatsoever.

Considering that the E-M10 contains many of the key components of the E-M5 and the OM-D flagship E-M1, Olympus has created a very desirable enthusiast offering. I don't quite agree with Olympus that the E-M10 is a DSLR-beater, but depending on what you shoot, the E-M10 can produce superb quality matching that of similarly priced DSLRs – and you can take it everywhere with you so you'll get shots that you wouldn't with the DSLR you didn't have time to get out of your bag or left at home altogether.

If I were new to photography and looking for a solid system camera to invest in, or even an experienced DSLR owner looking for a more portable solution, the E-M10 would be near the top of my list.



1 2 3	4 5	6	7	8	9	10
FEATURES	9/10					
<b>BUILD/HANDLING</b>	8/10					
NOISE/RESOLUTIO	N 27/30					
DYNAMIC RANGE	8/10					
AWB/COLOUR	8/10					
METERING	8/10					
AUTOFOCUS	8/10					
LCD/VIEWFINDER	8/10					



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# ASKAP

Let the AP team answer your photographic queries



# **POOR SERVICE PROBLEM**

At the end of February 2013, I sent a Nikon 70–300mm zoom lens to a company for a repair estimate. It was a lens I rarely used, so I didn't chase up the repair until the summer, when I was advised they were waiting to hear from Nikon regarding availability and price of spares.

I contacted the company again at the start of October, to be told they had sourced spares, it wasn't an expensive job and they would start the repair. Three times during October and November I was told my repaired lens would be 'sent out today'. I am still waiting to receive it!

When I contacted them a couple of weeks before Christmas, I was told the lens 'had left the building'. I contacted them a week later to say it hadn't arrived, and was advised they would contact the courier to see what had happened. I repeated this over the following two weeks as I had heard nothing from them, but I am still being ignored.

I then sent a letter by recorded delivery, politely pointing out that this was not good enough, and asking them to either return my lens to me or, if it has gone missing, source me a replacement. The letter was signed for on 27 January, but since then I have not even had the courtesy of a reply.

I'm trying to think of what my next step should be. The only options I can see are getting Trading Standards involved, or taking the company to the Small Claims Court. What would you do?

Terry Campbell

The fact is, if the company has sent your lens out to you, they should know which delivery company they used and they should have a tracking number for the parcel. That being the case, finding out the delivery status shouldn't be too difficult – most people can do it online in minutes. That they say they'll chase it up and then don't get back to you suggests something is definitely amiss, as does the general lack of interest in you and your lens.

I would phone them one last time and draw their attention to the letter you sent (which they signed for). Reiterate that you would like your lens returned, or a (new) replacement, or a cheque to buy a new replacement yourself. You may find that you're offered a used lens as a replacement, but I wouldn't consider that an option at all — it could open a whole can of worms if you feel it's in worse condition than the lens you sent them, they dispute that, and so on.

Make it very clear that you expect a resolution within five working days (a deadline is essential) and see what they say. This would easily give them time to 'investigate' what's gone wrong and remedy the situation. Even if it transpires that the courier company has lost the lens, that's not your problem – that's between the shop and the courier.

If the company isn't willing to agree to this (or they agree, then don't deliver within five days), you should get Trading Standards involved: they will be able to advise you from there. **Chris Gatcum** 

# ASK.

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ ipcmedia.com, via twitter @ap\_ answers or by post to: Ask AP, Amateur **Photographer** Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 OSU.

# **CONVERSION QUERY**

I am planning to do more work in black & white and to use raw. I have a Canon EOS 7D and I process my images in Elements 11. There are no problems opening the appropriate screen, but I do have a problem with the initial conversion to black & white. As is always recommended, I shoot in colour, and when opening and converting JPEGs I find that Elements 11 has a good range of black & white adjustment tools, so (as also recommended) I don't use the desaturation slider.

When I open raw files, the raw sliders immediately appear, but the only black & white conversion option seems to be a desaturation slider. Is this the way to convert to black & white in raw before further processing, or is there some other way that the image can be converted to black & white? **Anthony Meagh** 

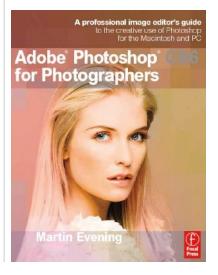
Like the 'full' version of Photoshop, Elements uses Adobe Camera Raw (ACR) to process raw files. However, ACR in Elements is somewhat 'pared down' in comparison, and one of the omissions is the incredibly useful HSL/Grayscale tab. As you've found, this means the only way of converting a raw file from colour to black & white using ACR in Elements is to desaturate it. This is far from ideal as it gives you no control whatsoever over the conversion.

Instead, I would suggest that you process your raw files in colour (making all your exposure, sharpening, highlight/shadow adjustments and so on) and save them as TIFF files. You can then open the colour TIFFs in Elements and use the Convert to Black and White tool to perform your monochrome conversion. As with your JPEG images, this will give you more control over the look of your black & white shot, while retaining as high a quality images as possible. **Chris Gatcum** 



## PHOTOSHOP: GETTING STARTED

I use Lightroom and so far haven't taken the plunge to learn Photoshop. I am now looking for some advice



Martin Evening has written a number of books on Photoshop, including Adobe Photoshop CS6 for Photographers

# **Panasonic**

# **AP GLOSSARY**

In computing, a 'plug-in' is a piece of software that adds a feature to an existing program, thus expanding the original program's capabilities. The idea is that this optional functionality allows you to customise a program to your specific ways of working, rather than having you start out with a bloated piece of software that has dozens of features you will never use (but take up hard-drive space and increase the memory requirements needed to run the program).

Plug-ins are quite commonly encountered with image-editing

software: some are installed with the program itself, such as file format plug-ins that allow a program to open different file types, while others can be downloaded separately. The latter category can cover a wide range of applications, from relatively simple and free plug-ins through to more expansive commercial products, such as DxO FilmPack, AlienSkin's filters and the Nik Efex range.

However, it's worth noting that not all plug-ins work with all programs, so if there are specific plug-ins you want to use, you need to choose your 'host' program accordingly.

on books or videos that could teach me the Photoshop basics. I think I will still use Lightroom for raw processing, dodging and burning, and so on, so I particularly need to understand the selection tools and layers. Can you suggest something? Hilts

There are some answers waiting for you on the AP forum already, but I would add Martin Evening's Adobe Photoshop for Photographers books to your list. For me, the appeal of this longrunning series of version-specific Photoshop books is that it's tailored to photographers, so you won't find yourself wading through pages of non-essential tools or finding that everything's crammed in to make sure that every item is covered.

**Chris Gatcum** 

### **NEGATIVES INTO POSITIVES?** IT'S BLACK & WHITE

I have been a regular AP reader for 40 years, so belong to the film era of photography and find adapting to digital difficult. Nevertheless, having been a Nikon enthusiast all my life, I have been using a D700 for the past three years and, with my P6 bellows unit, I can copy slides for archiving purposes at great speed (as opposed to scanning).

I want to do the same for individual black & white negatives, but cannot find anywhere a reference to any software that can reverse a black & white negative image into a positive one. I have been asking people for the past two years, but they mostly look at me blankly and say, 'What do you want to do that for?' and tell me that there will be a loss of quality, which must be nonsense. I don't mind spending money on the latest Photoshop version, but only if it will do what I want. Can you help me?

Alex Schweitzer

Well, Alex, I have good news for you: what you want to do should cost you nothing at all. I'm not entirely sure who you have been asking, but most image-editing software has an 'invert' feature that will reverse the colours and/or tones in an image, taking it from positive to negative, and vice versa, without any loss of quality.

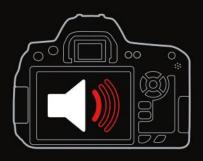
Which program you opt for is up to you, but if you don't have any software at the moment I would suggest you take a look at the open source image-editor GIMP. Being open source, it's entirely free and you will find a comprehensive manual and tutorials online: the Colors>Invert option from the main menu is all you need to turn your negative images into positive photographs.

Like most programs, GIMP can be expanded with plug-ins (see this week's Glossary) so to take the pain out of your conversions you might also want to install BIMP (Batch Image Manipulation Plugin), which will allow you to transform batches of images at once. To find out more about GIMP and download the program, visit www.gimp.org, and to download BIMP (also at zero cost), go to www. alessandrofrancesconi.it/projects/bimp.

Of course, if you would prefer to pay for vour software, there is always Photoshop Elements, which also has an invert tool (choose Invert from the Adjustments panel). However, it's a little harder to batch-process images, as the Invert option doesn't feature in Elements' Process Multiple Files tool. Also, while Elements 11 and 12 allow you to play pre-recorded Actions, it's not particularly easy to record your own. My advice – assuming you have a lot of images to process in this way - would be to give GIMP a go.

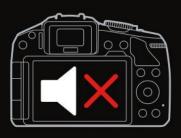
**Chris Gatcum** 

# DSLRs\* **QUIET SHUTTER**



Vs

# LUMIXG **SILENT SHUTTER**





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\*DSLRs vs. LUMIX G, correct as at 03.12.13.

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# Panasonic Lumix DMC-TZ60

An 18.1-million-pixel sensor and massive 30x optical zoom range, plus Wi-Fi, GPS and raw image capture, suggest that the **Lumix DMC-TZ60** could be one of the best travel compact cameras produced. But can it live up to our expectations?



**BEING** lightweight and portable while also offering an extensive optical zoom range are a few of the key criteria of a travel compact camera. With this sector of the market being particularly competitive, companies need to give their new cameras more advanced features to stay ahead of the competition.

Panasonic announced the launch of the Lumix DMC-TZ60 alongside the DMC-TZ55 at CES in the USA earlier this year. The TZ60 is the successor to the very popular Lumix DMC-TZ40, which impressed us when we tested it in AP 23 March 2013. Now featuring an increased 30x optical zoom, raw image capture, comprehensive Wi-Fi/NFC connectivity and an electronic viewfinder, Panasonic has certainly stepped up to the mark with the TZ60.

# **FEATURES**

Inside the TZ60 is a 1/2.3in-type (6.17x4.55mm) Live MOS sensor with a resolution of 18.1 million pixels. One feature that will no doubt widen the appeal of the TZ60, particularly among enthusiast photographers, is the fact that the camera now supports both raw and JPEG image capture. Thanks to Panasonic's own Venus Engine processor, writing both full-resolution raw and JPEG images simultaneously

# AT A GLANCI

- 18.1-million-pixel, 1/2.3in-type sensor
- Leica DC Vario-Elmar 24-720mm f/3.3-f/6.4 Asph lens
- 920,000-dot resolution TFT
- LCD display
  200,000-dot
  electronic
  viewfinder
- ISO sensitivity range of ISO 100-3400 (ISO 6400 extended)
- Wi-Fi and NFC connectivity
- Street price around £349

isn't too sluggish and a speed of 10fps is possible for a total of six frames in burst mode. However, this is with a fixed focus, and continuous AF will slow the rate to 5fps. Panasonic says the Venus Engine is also capable of more advanced noise reduction than in previous models, which should help when shooting at higher ISO sensitivities. The TZ60's native sensitivity is ISO 100–3400, but it can be extended to ISO 6400.

Panasonic has made a significant improvement upon the 20x optical zoom range offered by the TZ60's predecessor, the TZ40. The TZ60 features a Leica DC Vario-Elmar 4.3–129mm f/3.3–6.4 Asph zoom lens offering an impressive 30x optical zoom – equivalent to a massive 24–720mm focal range. Camera shake is tamed by a redesigned five–axis hybrid optical image stabilisation system. Panasonic claims a 0.5EV increase in performance over the OIS in the TZ40 predecessor, allowing users to shoot handheld with a shutter speed up to 3EV slower than before.

Like the TZ40, the TZ60 also features built-in GPS functionality, Wi-Fi and Near Field Communication (NFC). The GPS allows users to log the location of each shot they take and use the information at a later date, which is very useful, particularly for photographers on their travels. Also, the Wi-Fi is among the best in its class, allowing remote access to the camera and the sharing of images via the free iOS and Android Panasonic Image App.

8/10

## **BUILD AND HANDLING**

Measuring 110.6x64.3x34.4mm, the TZ60 is slightly larger than its main competitor, the Sony



Cyber-shot DSC-HX60, which measures 108.1x63.6x38.3mm. However, the difference is minimal and both cameras fit into a trouser pocket.

The body of the TZ60 is made partly from magnesium alloy and partly from polycarbonate, giving it a more premium feel than other models in the TZ series. On the front of the body is an embossed grip with a textured rubber inlay, which, combined with the raised rubberised thumb grip on the camera's rear, gives a solid purchase.

A single scroll wheel that doubles as a D-pad takes care of many of the camera's settings and adjustments. Scrolling changes values such as shutter speed and aperture, depending on what mode the camera is in. The same adjustments can be made using a ring at the front of the lens, which also controls zooming in automatic mode.

A function button allows users to create a custom shortcut to a specific camera control. Options include focus area set, quality, composition guide, histogram, focus peaking, AF/AE lock, one-shot AF, metering mode and AF mode. Also featured is a Q menu through which ISO, white balance, AF and other modes can be accessed.

The battery used by the TZ60 is rated to 300 shots. However, there is no standalone battery charger included, so the camera is frustratingly out of use while the battery is charging. Spare batteries are advisable.

### 8/10

## **METERING**

Multi, centreweighted and spot metering are all featured on the TZ60. Usually I have a preference for spot metering, but I found that the multi option achieved consistent, accurate results even in challenging lighting conditions. In general, the metering prioritises midtones and, thanks to a good dynamic range, most scenes appear very well exposed. Pressing the 'up' button on the control wheel brings up the exposurecompensation control, which allows adjustments of ±2EV in 1/3-stop increments However, the accuracy of the multimetering meant I rarely needed to adjust it. Centreweighted and spot metering are also accurate.

Spot metering brings up a small crosshair

# Facts & figures



RRP £349.99

1/2.3in (6.17 x 4.55mm) CMOS sensor with Sensor 18.1 million effective pixels

4896 x 3672 pixels Output size

Leica DC Vario-Elmar 24-720mm (equivalent) f/3.3-6.4

Still: JPEG, raw. Video: MPEG, AVCHD File format Auto, ISO 100-3200 extendable to ISO 6400 Sensitivity

Colour space

Lens

4-1/2000sec, 15secs or 30secs in starry sky mode Shutter speeds Metering system TTL intelligent multiple, centreweighted, spot

Automatic, 4 presets, two custom White balance

Exposure modes PASM, 18 scene modes, 15 filters in creative control and

Single, 5fps with continuous AF, 10fps in single AF, 40fps or Drive mode 60fps at 5MP and 2.5MP respectively, self-timer

Face, AF tracking, 23-area, 1-area (flexible/scalable) AF modes

3in, approx 920,000-dot TFT LCD LCD monitor

Micro HDMI, AV output (PAL/NTSC), USB (AV/USB multi) Interface

Storage media SD. SDHC. SDXC

Li-Ion battery pack 1250mAh with 300-shot life Power Weight Approx 240g (with battery and memory card)

110.6 x 64.3 x 34.4mm

Panasonic, Panasonic House, Willoughby Road, Bracknell, Berkshire RG12 8FP. Tel: 0844 844 3852.

Website: www.panasonic.co.uk

These images show either end of the extensive 24-720mm zoom range of the TZ60

Dimensions

that can be positioned across the scene. It is also linked by default to the singlepoint AF and will move as the AF point is repositioned. However, the lack of a touchscreen means that using single-point AF and spot metering together can be quite difficult unless the function button is assigned to focus area set.

**RESOLUTION AND** 

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Leica 24-720mm (equivalent) lens set to 45mm and f/5.6. We

show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.

**RAW ISO 100** 

**RAW ISO 200** 

**RAW ISO 400** 

**RAW ISO 800** 

**RAW ISO 1600** 

**RAW ISO 3200** 

JPEG ISO 100

JPEG ISO 200

JPEG ISO 400

JPEG ISO 800

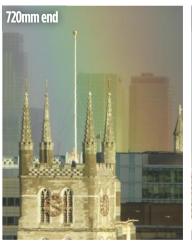
JPEG ISO 1600

JPEG ISO 3200

# **DYNAMIC RANGE**

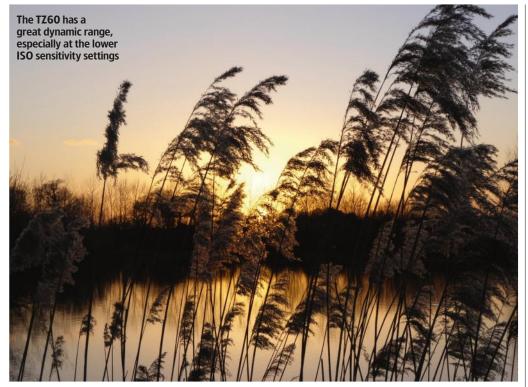
At low ISO sensitivities, the dynamic range of the TZ60 is very impressive. At ISO 100, the TZ60 was able to capture a total of 12.3EV of light, which is a very high score, although it drops to just 7.4EV at ISO 1600. For high-contrast landscapes, the TZ60's range is noticeably better than in many cameras with a similar sensor. Also, a good amount of detail is kept in shadows and highlights, which can be brought out in post-processing. However, as the metering prioritises midtones, it can cause a loss of highlight detail, particularly in skies. The dynamic range can therefore be maximised by setting -0.6EV compensation and lightening the shadows in post-production.

Included among the scene modes is an









HDR (high dynamic range) option that takes three pictures of varying exposures and stitches them together in-camera.

### 8/10

# **AUTOFOCUS**

Panasonic says it has made great improvements to the autofocus in the TZ60. It claims that the AF at the 720mm (equivalent) end of the lens is as fast as that at the 420mm (equivalent) end on the TZ40, which is reassuring.

At shorter focal lengths the AF was snappy, locking on quickly in daylight conditions, while in very low light focus was achieved in well under 1sec. Above 500mm, the focusing is sluggish and will often hunt for focus in low light, but no more than we would expect for such a large telephoto lens.

One feature I found useful was the focuspeaking mode, which highlights any edges that are in focus or which are nearing their optimum point. The base of the lens acts as a focus ring in manual mode, and when engaged, MF assist helps with focusing by showing a 5x or 10x enlargement.

### 8/10

# NOISE, RESOLUTION AND SENSITIVITY

When previewed at A4 size, images at the minimum ISO 100 sensitivity look clean with only a hint of luminance noise – if you are pixel peeping. The same can be said for images at ISO 400, but when zoomed in to 100%, many of the high-contrast lines in JPEG images start to become smudgy due to in-camera noise reduction. When previewing A4-sized JPEGs at ISO 800-1600, the luminance noise does not detract in any way from the

images. However, these images do appear noticeably softer than ISO 100 images because so much detail has been lost due to heavy in-camera noise reduction.

I found that sensitivities of ISO 400 and below produce the best results, so for day-to-day shooting I chose to set the ISO to auto and limit it to ISO 400. Between ISO 1600 and the maximum extended ISO 6400, slight colour noise starts to become evident and luminance noise is very noticeable, while, the detail along high-contrast edges becomes jagged and smudgy.

# 27/30

# WHITE BALANCE AND COLOUR

Only a few options are available in the TZ60's white balance menu. These include AWB, daylight, cloudy, shade, incandescent, white set and white set setting. White set allows users to change the Kelvin setting manually, while white set setting samples a section from the middle of the image and sets the white balance from that. I found the AWB (auto) setting is accurate, particularly in fluorescent or incandescent lighting, although it is sometimes a touch too warm in tungsten lighting. Daylight, cloudy, shade and incandescent lighting can all be adjusted to preference by tapping the display button in the white balance menu. In general, the TZ60's colour rendition gave pleasant and accurate, true-to-scene colours.

Although there are no colour profiles available, the TZ60 does feature a wealth of filters and scene modes. In creative control mode, users can select one of 15 different filters, including sepia, crossprocessing and – my favourite – dynamic

monochrome. These can also be added to images post-capture using the retouch menu.

### 8/10

### VIEWFINDER, LIVE VIEW, LCD AND VIDEO

Unlike the TZ40, the TZ60 does not have a touchscreen display. Instead, there is a bright 920,000-dot TFT LCD display coupled with a 200,000-dot electronic viewfinder. This has the same specification as the one featured on the Lumix DMC-LF1. Although the EVF has quite a low resolution, it does have a good refresh rate and works well as an aid for composing images. However, checking focus is more difficult as the low resolution makes it hard to gauge whether accurate focus has been achieved.

The LCD on the back can be read even in bright conditions and has a nice viewing angle. Inside the settings menu, the monitor's brightness can be adjusted to improve outdoor visibility. The yellow, blue, green and red bias can also be altered.

Video can be recorded at up to 1920x1080-pixel full HD at 50i or 50p. The optical zoom can be used while recording and there's OIS stabilisation for steadier handheld video. AP

2/10

# **Verdict**

**WITH** a new body design and quality construction, the TZ60 feels like a far more serious camera than the TZ40. The menus are navigable and, once custom function buttons are set up, the camera is very easy to use despite the lack of a touchscreen. The EVF is of a low resolution, but it is still good enough to use for composition and with the advantage of giving users steadier shots when handholding.

As with many cameras with this sensor size, image quality and low-light performance are a real issue. At high ISO sensitivities, images have little detail and JPEGs are heavily processed. However, for small-scale prints or web use, the ISO can be pushed to 1600 without a problem and anything shot below ISO 400 returns good images.

One thing for sure is that the TZ60 is packed with great features. The GPS is very handy for the travel photographer and the Wi–Fi functionality is class–leading. Raw image capture also should broaden the TZ60's appeal to a wider market. The extensive focal range of the 24–720mm lens is suitable for everything from landscapes to wildlife, and for the casual photographer or the amateur enthusiast it is a great camera for a multitude of situations.



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NIKON D30S BODY COMP WITH ALL ACCESSORIES. EXC++ BOXED 1495.00  NIKON D30S BODY COMPLETE WITH ALL ACCESS. MINT BOXED 1495.00  NIKON D30S BODY KT COMPLETE WITH ALL ACCESS. MINT BOXED 1275.00  NIKON D30S BODY WITH COMPLETE WITH ALL ACCESS. MINT BOXED 1275.00  NIKON D30S BODY COMPLETE WITH ALL ACCESS. MINT BOXED 1280.00  NIKON D30S BODY COMPLETE WITH ALL ACCESS. MINT BOXED 1480.00  NIKON D30S BODY COMPLETE WITH ALL ACCESS. MINT BOXED 1480.00  NIKON D30S BODY COMPLETE WITH ALL ACCESS. MINT BOXED 1480.00  NIKON D40S BODY COMPLETE WITH ALCESS. MINT BOXED 1275.00  NIKON D78 BODY COMPLETE WITH ACCESS. MINT BOXED 1275.00  NIKON D78 BODY COMPLETE WITH ALL ACCESSORIES. MINT BOXED 1275.00  NIKON D40S BODY COMPLETE WITH ALL ACCESSORIES. MINT BOXED 1275.00  NIKON D40S BODY COMPLETE WITH ALL ACCESSORIES. MINT BOXED 1275.00  NIKON D40S BODY COMPLETE WITH D41 ALL ACCESSORIES. MINT BOXED 1275.00  NIKON D40S BODY COMPLETE WITH D61 ALL ACCESSORIES. MINT BOXED 1275.00  NIKON D40S D40 BOTTERY CRIP FOR D300.0005/700. MINT BOXED 1275.00  NIKON M8-D40 BATTERY CRIP FOR D300.0005/700. MINT BOXED 1275.00  NIKON M8-D40 BATTERY CRIP FOR D300.0005/700. MINT BOXED 1275.00  NIKON M8-D40 BATTERY CRIP FOR NIKON D300.00  MINT BOXED 1275.00  NIKON M8-D40 BATTERY CRIP FOR NIKON D300.00  MINT BOXED 1275.00  NIKON M8-D40 BATTERY CRIP FOR NIKON D300.00  MINT BOXED 1275.00  NIKON M8-D40 BATTERY CRIP FOR NIKON D300.00  MINT BOXED 1275.00  NIKON M8-D40 BATTERY CRIP FOR NIKON D300.00  MINT BOXED 1275.00  NIKON M8-D40 BATTERY CRIP FOR NIKON D300.00  MINT BOXED 1275.00  NIKON M8-D40 BATTERY CRIP FOR NIKON D300.00  MINT BOXED 1275.00  NIKON M8-D40 BATTERY CRIP FOR NIKON D300.00  MINT BOXED 1275.00  NIKON M8-D40 BATTERY CRIP FOR NIKON D300.00  MINT BOXED 1275.00  NIKON M8-D40 BATTERY CRIP FOR NIKON D300.00  MINT BOXED 1275.00  NIKON M8-D40 BATTERY CRIP FOR NIKON D300.00  MINT BOXED 1275.00  NIKON M8-D40 BATTERY CRIP FOR NIKON D300.00  MINT BOXED 1275.00  NIKON B300 SEEDLIGHT COMPLETE  MINT BOXED 1275.00  NIKON B300 SEEDLIGHT COMPLETE  MINT BOXED 1275.00  NIKO
NIKON DUDO BODY KIT COMPLETE WITH ALL ACCESS. LINKT-BOXED £218.00  NIKON DUDO BODY KIT COMPLETE WITH ALL ACCESS. EXCY-BOXED £180.00  NIKON DUDO BODY COMPLETE WITH ALCCESS. LINKT BOXED £180.00  NIKON DUDO BODY COMPLETE WITH ACCESSORIES. LINKT BOXED £180.00  NIKON DUDO BODY COMPLETE WITH ACCESS. LINKT BOXED £180.00  NIKON DUDO BODY COMPLETE WITH ALC ACCESS. LINKT BOXED £180.00  NIKON DUDO BODY COMPLETE WITH ALC ACCESS. LINKT BOXED £185.00  NIKON DUDO BODY COMPLETE WITH ALL ACCESS. LINKT BOXED £185.00  NIKON DUDO BODY COMPLETE WITH ALL ACCESSORIES. LINKT BOXED £185.00  NIKON DUDO BODY COMPLETE WITH ALL ACCESSORIES. LINKT BOXED £185.00  NIKON DUDO BODY COMPLETE WITH ALL ACCESSORIES. LINKT BOXED £185.00  NIKON DUDO BODY COMPLETE WITH ALL ACCESSORIES. LINKT BOXED £185.00  NIKON BOD BODY COMPLETE WITH 10 - 30 LENS & CHARGER. LINKT £145.00  NIKON MB-00 BATTERY FOR POR DOSIO0.005/700. LEXT £185.00  NIKON MB-00 BATTERY FOR POR DOSIO.005/700. LEXT £185.00  NIKON MB-00 BATTERY FOR POR NIKON DOSIO. LINKT BOXED £185.00  NIKON MB-00 BATT GRIP POR NIKON DOSIO. LINKT BOXED £185.00  NIKON MB-00 BATT GRIP POR NIKON DOSIO. LINKT BOXED £185.00  NIKON MB-00 BATT GRIP POR NIKON DOSIO. LINKT BOXED £185.00  NIKON MB-00 BATT GRIP POR NIKON DOSIO. LINKT BOXED £185.00  NIKON MB-00 BATT GRIP POR NIKON DOSIO. LINKT BOXED £185.00  NIKON MB-00 BATT GRIP POR NIKON DOSIO. LINKT BOXED £185.00  NIKON MB-00 BATT GRIP POR NIKON DOSIO. LINKT BOXED £185.00  NIKON MB-00 BATT GRIP POR NIKON DOSIO. LINKT BOXED £185.00  NIKON MB-00 BATT GRIP POR NIKON DOSIO. LINKT BOXED £185.00  NIKON B-00 BATTERY GRIP POR BOXED £185.00  NIKON B-00 BATTERY GRIP POR LINKT BOXED £185.00
NIKON DUDO BODY KIT COMPLETE WITH ALL ACCESS. LINKT-BOXED £218.00  NIKON DUDO BODY KIT COMPLETE WITH ALL ACCESS. EXCY-BOXED £180.00  NIKON DUDO BODY COMPLETE WITH ALCCESS. LINKT BOXED £180.00  NIKON DUDO BODY COMPLETE WITH ACCESSORIES. LINKT BOXED £180.00  NIKON DUDO BODY COMPLETE WITH ACCESS. LINKT BOXED £180.00  NIKON DUDO BODY COMPLETE WITH ALC ACCESS. LINKT BOXED £180.00  NIKON DUDO BODY COMPLETE WITH ALC ACCESS. LINKT BOXED £185.00  NIKON DUDO BODY COMPLETE WITH ALL ACCESS. LINKT BOXED £185.00  NIKON DUDO BODY COMPLETE WITH ALL ACCESSORIES. LINKT BOXED £185.00  NIKON DUDO BODY COMPLETE WITH ALL ACCESSORIES. LINKT BOXED £185.00  NIKON DUDO BODY COMPLETE WITH ALL ACCESSORIES. LINKT BOXED £185.00  NIKON DUDO BODY COMPLETE WITH ALL ACCESSORIES. LINKT BOXED £185.00  NIKON BOD BODY COMPLETE WITH 10 - 30 LENS & CHARGER. LINKT £145.00  NIKON MB-00 BATTERY FOR POR DOSIO0.005/700. LEXT £185.00  NIKON MB-00 BATTERY FOR POR DOSIO.005/700. LEXT £185.00  NIKON MB-00 BATTERY FOR POR NIKON DOSIO. LINKT BOXED £185.00  NIKON MB-00 BATT GRIP POR NIKON DOSIO. LINKT BOXED £185.00  NIKON MB-00 BATT GRIP POR NIKON DOSIO. LINKT BOXED £185.00  NIKON MB-00 BATT GRIP POR NIKON DOSIO. LINKT BOXED £185.00  NIKON MB-00 BATT GRIP POR NIKON DOSIO. LINKT BOXED £185.00  NIKON MB-00 BATT GRIP POR NIKON DOSIO. LINKT BOXED £185.00  NIKON MB-00 BATT GRIP POR NIKON DOSIO. LINKT BOXED £185.00  NIKON MB-00 BATT GRIP POR NIKON DOSIO. LINKT BOXED £185.00  NIKON MB-00 BATT GRIP POR NIKON DOSIO. LINKT BOXED £185.00  NIKON MB-00 BATT GRIP POR NIKON DOSIO. LINKT BOXED £185.00  NIKON B-00 BATTERY GRIP POR BOXED £185.00  NIKON B-00 BATTERY GRIP POR LINKT BOXED £185.00
NIKON D200 BODY KIT COMPLETE WITH ALL ACCESS. EXC+BXXED £148.00 NIKON D300 BODY COMPLETE WITH ACCESSORIESMINT BXXED £148.00 NIKON D300 BODY COMPLETE WITH ACCESSORIESMINT £188.00 NIKON D30 BODY COMPLETE WITH ACCESSORIESMINT BXXED £148.00 NIKON D30 BODY COMPLETE WITH ACCESSORIESMINT BXXED £278.00 NIKON D70 BODY WITH ACCESSORIESMINT BXXED £278.00 NIKON D70 BODY WITH ACCESSORIESMINT BXXED £178.00 NIKON D40 BODY WITH NIKON 18-55 MIK! + ACCESSORIESMINT BXXED £168.00 NIKON D40 BODY WITH NIKON 18-55 MIK! + ACCESSORIESMINT BXXED £168.00 NIKON D40 BODY WITH NIKON 18-55 MIK! + ACCESSORIESMINT BXXED £168.00 NIKON M8-D10 BATTERY GRIP POR BXXED £178.00 NIKON M8-D20 BATT GRIP FOR NIKON D300.00 NIKON S8600 SPEEDLIGHT COMPLETEMINT BXXED £158.00 NIKON S8600 SPEEDLIGHT COMPLETEMINT BXXED £
NIKON D980 DOY COMPLETE WITH ACCESSORIESMNT BOXED £148.00 MIKON D98 DOY COMPLETE WITH ALCCESS  EXC £158.00 MIKON D98 DOY COMPLETE WITH ACCESS  EXC £158.00 MIKON D98 DOY COMPLETE WITH ACCESS  EXC £158.00 MIKON D98 DOY COMPLETE WITH ACCESS  MIKON D98 DOY COMPLETE WITH ACCESS  MIKON D98 DOY WITH ACCESSORIESMIKT BOXED £165.00 MIKON D98 DOY WITH ACCESSORIESMIKT BOXED £165.00 MIKON D98 DOY WITH MIKON 155.80 MIK + ACCESS SORIESMIKT BOXED £178.00 MIKON D98 DOY WITH MIKON 155.80 MIK + ACCESS SORIESMIKT BOXED £178.00 MIKON D98 DOY WITH MIKON 155.80 MIK + ACCESS MIKT BOXED £178.00 MIKON D98 DOY BOXED £178.00 MIKON M96 D98 DATTERY PGR POR D0030003067/00
NIKON D88 DODY COMPLETE WITH ALL ACCESS
NIKON D88 BODY COMPLETE WITH ACCESS  EXP-E1580.0  MIKON D78 BODY COMPLETE WITH ACCESS  MIKON D78 BODY COMP WITH AN E-70 AFS LENS. MIKIT BOXED E275.00  NIKON D78 BODY WITH ACCESSORIES. MIKIT BOXED E275.00  NIKON D40 BODY COMPLETE WITH ALL ACCESSORIES. MIKIT BOXED E175.00  NIKON BD BODY COMPLETE WITH BOXED E175.00  NIKON M50 BODY MITH NIKON 15-55 MM1 - ACCESS. MIKIT BOXED E175.00  NIKON M50 BODY MITH NIKON 15-55 MM1 - ACCESS. MIKIT BOXED E175.00  NIKON M50 BOD MATTERY CRIP FOR D00000050700. MIKIT BOXED E175.00  NIKON M50 BOD BATTERY CRIP FOR D00000057700. MIKIT BOXED E175.00  NIKON M50 BOD BATTERY CRIP FOR NIKON D0000. MIKIT BOXED E175.00  NIKON M50 BOD BATT GRIP FOR NIKON D00000. MIKIT BOXED E175.00  NIKON M50 BOD BATT GRIP FOR NIKON D00000. MIKIT BOXED E175.00  NIKON M50 BOD SPEDILEHT CASE. MIKIT-BOXED E175.00  NIKON M50 SPEDILEHT CASE. MIKIT-BOXED E175.00  SIGMA 140 DG MACRO FLASHITTL FOR NIKON. MIKIT BOXED E175.00  SIGMA 160 DG MACRO FLASHITTL FOR NIKON. MIKIT BOXED E175.00  SIGMA 160 DG MACRO FLASHITTL FOR NIKON. MIKIT BOXED E175.00  SIGMA 160 DG MACRO FLASHITTL FOR NIKON. MIKIT BOXED E175.00  SIGMA 160 DG MACRO FLASHITTL FOR NIKON. MIKIT BOXED E175.00  SIGMA 160 DG MACRO FLASHITTL FOR NIKON. MIKIT BOXED E175.00  SIGMA 160 DG MACRO FLASHITTL FOR NIKON. MIKIT BOXED E175.00  SIGMA 160 DG M6000000000000000000000000000000000000
NIKON D78 DDV COMP WITH NIK 18-70 AFS LENS
NIKON DATA BODY WITH ACCESSORIES.  MIXT-BOXED £165.00 NIKON DATA BODY WITH NIKON 18-55 MKII + ACCESSORIES. MIXT BOXED £185.00 NIKON DATA BODY WITH NIKON 18-55 MKII + ACCESS.  MIXT BOXED £185.00 NIKON DATA BODY WITH NIKON 18-55 MKII + ACCESS.  MIXT BOXED £185.00 NIKON MB-DO BATTERY GRIP FOR DOXIO0305700.  MIXT BOXED £195.00 MIXT £
NIKON DAB BODY COMPLETE WITH ALL ACCESSORIES. MINT BOXED £185.00  NIKON DAB BODY WITH NIKON 15-58 MIN! A POCKSS. MINT BOXED £178.00  NIKON MISON DYTH NIKON 15-58 MIN! A POCKSS. MINT BOXED £178.00  NIKON MB-010 BATTERY CRIP FOR DS00/3005/700. MINT BOXED £178.00  NIKON MB-010 BATTERY CRIP FOR DS00/3005/700. MINT BOXED £195.00  NIKON MB-020 BATT CRIP FOR NIKON D2000. MINT BOXED £195.00  NIKON MB-020 BATT CRIP FOR NIKON D2000. MINT BOXED £175.00  NIKON MB-020 BATT CRIP FOR NIKON B00D 30. EXC++ £50.00  NIKON MS60 DX SPEEDLICHT COMPLETE. MINT-BOXED £175.00  NIKON S860 DX SPEEDLICHT CASE. MINT-BOXED £175.00  NIKON SC. 29 TIT. REMOTE CORD. SIGNAL 61-200 MINT-BOXED £175.00  OLYMPUS E1 WITH 14-54 OLYMPUS LENS. MINT F450.00  OLYMPUS E1 WITH 14-54 OLYMPUS LENS. MINT-E150.00  OLYMPUS E1 WITH 14-54 OLYMPUS LENS. MINT E450.00  OLYMPUS E1 WI
NIKON DAJB BODY WITH NIKON 18-55 MKI + ACCESS _ MINT BOXED £178.00 NIKON JI COMPLETE WITH 10 - 30 LINS & CHARGER _ MINT-145.00 NIKON MB-D10 BATTERY GRIP FOR D300;005/700 _ MINT BOXED £195.00 NIKON MB-D10 BATTERY GRIP FOR D300;005/700 _ MINT BOXED £195.00 NIKON MB-D10 BATTERY GRIP FOR NIKON D200 _ MINT BOXED £175.00 NIKON MB-D10 BATTERY FOR NIKON D200 _ MINT BOXED £175.00 NIKON MB-D10 BATT GRIP FOR NIKON D200 _ MINT BOXED £175.00 NIKON MB-D10 BATT GRIP FOR NIKON D200 _ MINT BOXED £175.00 NIKON S8500 SPEEDLIGHT CASE _ MINT-60XED £195.00 NIKON S8500 SPEEDLIGHT CASE _ MINT-60XED £195.00 NIKON S8500 SPEEDLIGHT CASE _ MINT BOXED £195.00 NIKON S8500 SPEEDLIGHT CASE _ MINT BOXED £195.00 NIKON S8500 SPEEDLIGHT CASE _ MINT BOXED £195.00 NIKON S8500 SPEEDLIGHT CASE HIT FOR NIKON _ MINT BOXED £195.00 NIKON S8500 SPEEDLIGHT CASE HIT FOR NIKON _ MINT BOXED £195.00 NIKON S8500 SPEEDLIGHT CASE HIT FOR NIKON _ MINT BOXED £195.00 NIKON S8500 SPEEDLIGHT CASE HIT FOR NIKON _ MINT BOXED £195.00 NIKON S8500 SPEEDLIGHT CASE HIT FOR NIKON _ MINT BOXED £195.00 NIKON SC 29 TIT REMOTE CORD _ MINT BOXED £195.00 NIKON SC 29 TIT REMOTE CORD _ MINT E45.00 OLYMPUS 40 - 150mm £3.65 CUKPUS LESS _ MINT £45.00 NIKT £45.00 OLYMPUS 40 - 150mm £3.65 CUKPUS LESS _ MINT £45.00 NIKT £45.00 OLYMPUS 11 - 42mm £3.55 E MINT BOXED £195.00 OLYMPUS 14 - 42mm £3.55 E MINT BOXED £195.00 OLYMPUS 14 - 42mm £3.55 E MINT BOXED £195.00 OLYMPUS 14 - 42mm £3.55 E MINT BOXED £195.00 OLYMPUS 14 - 42mm £3.55 E MINT BOXED £195.00 OLYMPUS 14 - 42mm £3.55 E MINT BOXED £195.00 OLYMPUS 14 - 42mm £3.55 E MINT BOXED £195.00 OLYMPUS 14 - 42mm £3.55 E MINT BOXED £195.00 OLYMPUS 14 - 42mm £3.55 E MINT BOXED £195.00 OLYMPUS 14 - 42mm £3.55 E MINT BOXED £195.00 OLYMPUS 14 - 42mm £3.55 E MINT BOXED £195.00 OLYMPUS 14 - 42mm £3.55 E MINT BOXED £195.00 OLYMPUS 14 - 42mm £1.55 E MINT BOXED £195.00 OLYMPUS 14 - 42mm £1.55 E MINT BOXED £195.00 OLYMPUS 14 - 42mm £195.00 OLYMPUS 14 - 42mm £1.55 E MINT BOXED £195.00 OLYMPUS 14 - 42mm £1.55 E MINT BOXED £195.00 OLYMPUS 14 - 42mm £1.55 E MINT
NIKON J. COMPLETE WITH 10 - 30 LENS & CHARGER
NIKON MB-010 BATTERY GRIP FOR D3003005/700. MINT BOXED £158.00  NIKON MB-010 BATTERY GRIP FOR D3003005/700. EVC + £145.00  NIKON MB-020 BATT GRIP FOR NIKON D200. MINT BOXED £75.00  NIKON MB-020 BATT GRIP FOR NIKON D200. MINT BOXED £75.00  NIKON MB-020 BATT GRIP FOR NIKON D200. MINT BOXED £75.00  NIKON SB00 SPEEDLIGHT COMPLETE MINT FOXED £159.00  NIKON SB00 SPEEDLIGHT CABE. MINT FOXED £159.00  NIKON SB00 SPEEDLIGHT CABE. MINT BOXED £159.00  SIGMA £140 D6 MACRO FLASH ITH FOR NIKON. MINT BOXED £159.00  SIGMA £140 D6 MACRO FLASH ITH FOR NIKON. MINT BOXED £159.00  NIKON SC 29 TTL REMOTE CORD. SIGMA £159.00 ST £160 FLOST £150.00  OLYMPUS £10 SD £1 ELECTRONIC FLASH IBI NIKON FIT. MINT BOXED £750.00  OLYMPUS £10 SD £1 ELECTRONIC FLASH IBI NIKON FIT. MINT BOXED £750.00  OLYMPUS £10 SD £1 ELECTRONIC FLASH IBI NIKON FIT. MINT BOXED £750.00  OLYMPUS £10 SD £1 ELECTRONIC FLASH IBI NIKON FIT. MINT BOXED £750.00  OLYMPUS £10 SD £1 ELECTRONIC FLASH IBI NIKON FIT. MINT BOXED £750.00  OLYMPUS £10 SD £1 ELECTRONIC FLASH FOR ELECTRONIC FLASH SIT STANDARD FOR FIT. MINT EASON OLYMPUS £10 SD £1750.00  OLYMPUS £10 SD £1 ELECTRONIC FLASH FOR ELECTRONIC FLASH SIT STANDARD STANDARD FOR FIT. MINT EASON OLYMPUS £10 SD £1750.00  OLYMPUS £10 SD £1 ELECTRONIC FLASH FOR ELECTRONIC FLASH SIT STANDARD ST
NIKON MB-D00 BATTERY GRIP FOR D30030057700. EXCH \$145.00  NIKON MB-D00 BATT GRIP FOR NIKON D2000 MMT BOXED E75.00  NIKON MB-D00 BATT GRIP FOR NIKON D801090 EXCH \$250.00  NIKON MS-D00 SPEEDLIGHT CHORNELETE MMT-E0XED E58.00  NIKON S800 SPEEDLIGHT CASE. MMT-CASED E175.00  NIKON S800 SPEEDLIGHT CASE. MMT-CASED E175.00  NIKON S800 SPEEDLIGHT CASE. MMT-CASED E175.00  NIKON S800 SPEEDLIGHT CASE. MMT-BOXED E185.00  SIGMA 140 D6 MACRO FLASH ITTL FOR NIKON MMT-BOXED E185.00  SIGMA 16-250 D6 ST ELECTRONIC FLASH IBI NIKON FIT. MMT BOXED E75.00  NIKON SC 29 TIL TREMDTE CORD. MMT SEME D185.00  NIKON SC 29 TIL TREMDTE CORD. MMT-SEM. MMT-BOXED E75.00  CIVMPUS HUMB-ST SEME SEME SEME SEME SEME SEME SEME SE
NIKON MB-D200 BATT GRIP FOR NIKON D200.  MMF BOXED E75.00  EXCH-E50.00  NIKON MB-D30 BATT GRIP FOR NIKON D2000.  EXCH-E50.00  NIKON S850 DX SPEEDLIGHT COMPLETE.  MINT-BOXED E59.00  NIKON S850 SPEEDLIGHT COMPLETE.  MINT-BOXED E19.00  NIKON S860 SPEEDLIGHT CAMPLETE.  MINT-BOXED E19.00  NIKON S860 SPEEDLIGHT CAMPLETE.  MINT-BOXED E19.00  SIGMA 140 DG MACRO FLASH ITIL FOR NIKON.  MINT BOXED E19.00  NIKON SC.29 TIT. REMOTE CORD.  SIGMA 140 DG MOST ST LECTRONIC FLASH IBI NIKON FILL. MINT BOXED E75.00  NIKON SC.29 TIT. REMOTE CORD.  SIGMA 10-20m MB-G5 DC EXTRONIC FLASH IBI NIKON FILL. MINT BOXED E75.00  OLYMPUS E1 WITH 14-54 OLYMPUS LENS.  MINT-E50.00  OLYMPUS 10-150mm D2.84 SOUND SIGMA 10-20m MINT E59.00  OLYMPUS 11-450m S5.05 E2 WICKO  OLYMPUS 11-450m S5.05 E2 WICKO  OLYMPUS 11-42mm S5.05 E2 WICKO  PANASONIC DIMIX DMG-GE TOTALTY AS NEW LETES.  MINT BOXED E575.00  PANASONIC DMG-GHS BODY BLACK  MINT BOXED E575.00  PANASONIC DMG-GHS BODY BLACK  MINT BOXED E575.00  PANASONIC ONE-GHS BODY BLACK  MINT BOXED E575.00  PANASONIC ONE-GHS BODY BLACK  MINT BOXED E575.00  PANASONIC ONE-GHS BODY COMPLETE WITH ALL ACCESS MINT-BOXED E575.00  PANASONIC ONE-GHS BODY COMPLETE WITH ALL ACCESS MINT BOXED E575.00  PANASONIC ONE-GHS BODY COMPLETE WITH ALL ACCESS MINT BOXED E575.00  PANASONIC ONE-GHS BODY COMPLETE WITH ALL ACCESS MINT BOXED E575.00  PANASONIC ONE-GHS BODY COMPLETE WITH ALL ACCESS MINT BOXED E575.00  PANASONIC ONE-GHS BODY COMPLETE WITH ALL ACCESS MINT BOXED E575.00  PANASONIC ONE-GHS BODY COMPLETE WITH ALL ACCESS MINT BOXED E575.00  PANASONIC ONE-GHS BODY COMPLETE WITH ALL ACCESS MINT BOXED E575.00  PANASONIC DRIFT TILL WITH WITH ALL ACCESS MINT BOXED E575.00  PANASONIC DRIFT TILL WITH WITH ALL ACCESS MINT BOXED E575.00  PANASONIC DRIFT TILL WITH WITH ALL ACCESS MINT BOXED E575.00  PANASONIC DRIFT TILL WITH WITH ALL ACCESS MINT BOXED E575.00  PANASONIC DRIFT TILL WITH WITH ALL ACCESS MINT BOXED E575.00  PANASONIC DRIFT TILL WITH WITH ALL ACCESS MINT BOXED E575.00  PANASONIC DRIFT T
NIKON ME-DOR SATT GRIP FOR NIKON D80D90  EXPH 550,000  NIKON SSB0 OX SPEEDLIGHT CASE  MINT-CASED 675.00  NIKON SSB0 OX SPEEDLIGHT CASE  MINT-CASED 675.00  NIKON SSB0 SPEEDLIGHT CASE  MINT-BOXED 675.00  NIKON SSB0 SPEEDLIGHT CASE  MINT-BOXED 675.00  NIKON SSB0 SPEEDLIGHT CASE  SIGMA 675.00  MINT BOXED 675.00  MINT BOXED 675.00  MINT BOXED 675.00  MINT SB0.00  MINT SB0.00  MINT-SB0.00  MINT-SB0
NIKON 8560 DX SPEEDLIGHT COMPLETE
NIKON 88600 SPEEDLIGHT - CASE
NIKON S800 SPEEDLIGHT MINT BOXED F195.00 SIGMA 410 PG MACRO FLASH TIT FOR NIKON MINT BOXED F25.00 SIGMA EF-530 DG ST ELECTRONIC FLASH 181 NIKON FIT MINT BOXED E25.00 SIGMA EF-530 DG ST ELECTRONIC FLASH 181 NIKON FIT MINT BOXED E25.00 NIKON SC 29 TIT. REMOTE CORD. MINT S43.00 NIKON SC 29 TIT. REMOTE CORD. MINT S45.00 CLYMPUS E1 WITH 14-54 OLYMPUS LENS. MINT F45.00 OLYMPUS E1 WITH 14-54 OLYMPUS LENS. MINT F45.00 OLYMPUS E1 WITH 14-54 OLYMPUS LENS. MINT F45.00 OLYMPUS HU-D BATTERY GRIP FOR E600 BODY MINT F45.00 OLYMPUS HU-D BATTERY GRIP FOR E600 BODY MINT E45.00 OLYMPUS H-4-2mm 28.55 E JUKO DIGET VARIOS. MINT CASED E575.00 OLYMPUS 14-45mm 25.55 E JUKO DIGITAL 43rds LENS. MINTHOOD E99.00 OLYMPUS 14-42mm 3.55 E JUKO DIGITAL 43rds LENS. MINTHOOD E99.00 OLYMPUS 14-42mm 3.55 E JUKO DIGITAL 43rds LENS. MINTHOOD E99.00 PANASONIC DIKIN DIMC-GE BODY BLACK MINT BOXED E575.00 PANASONIC DIKIN DIMC-GE BODY S CHARGER. MINT BOXED E575.00 PANASONIC CHINIX DIMC-GE BODY A CHARGER. MINT BOXED E590.00 PANASONIC GF1 BODY COMPLETE WITH ALL ACCESS. MINT BOXED E59.00 PANASONIC DIMC BOT COMPLETE WITH ALL ACCESS. MINT BOXED E59.00 PANASONIC DIMC BOT COMPLETE WITH ALL ACCESS. MINT BOXED E59.00 PANASONIC DIMC BOT COMPLETE WITH ALL ACCESS. MINT BOXED E59.00 PANASONIC DIMC BOT COMPLETE WITH ALL ACCESS. MINT BOXED E59.00 PANASONIC DIMC BOT COMPLETE WITH ALL ACCESS. MINT BOXED E545.00 PANASONIC DIM F1.1 ULINIX G MINTOR 6 4076 LENS. MINT BOXED E545.00 PANASONIC DIMC F1.1 ULINIX G MINTE BOXED E555.00 MINT BOXED E555.00 MINTER BOXED
SIGMA 140 DG MACRO FLASH ITTL FOR NIKON
SIGMA EF-530 DG ST ELECTRONIC FLASH III NIKON FITIMINT BOXED 575.00  SIGMA 10-20mm f41.5 DC EX HSM FOR OLYMPUS 4/3rdsMINT F44.00  SIGMA 10-20mm f41.5 DC EX HSM FOR OLYMPUS 4/3rdsMINT F44.00  OLYMPUS 61 - 150mm 53.45 ZUMC  MINT EF-530.00  OLYMPUS 11.6 MPROM Z84 SWD ZUMC DO LEG 10 ARODY  MINT EF-550.00  OLYMPUS 14.6 MPROM Z84 SWD ZUMC DO LEG 10 ARODS MINT CASED 575.00  OLYMPUS 14.6 MPROM Z84 SWD Z01.00 LEG 10 ARODS MINT CASED 575.00  OLYMPUS 14.6 MPROM Z84 SWD Z01.00 LEG 10 ARODS MINT CASED 575.00  OLYMPUS 14.6 MPROM Z84 SWD Z01.00 LEG 10 ARODS MINT CASED 575.00  OLYMPUS 14.6 MPROM Z84 SWD Z01.00 LEG 10 ARODS MINT CASED 575.00  OLYMPUS 14.6 MPROM Z84 SWD Z01.00 LEG 10 ARODS MINT EXPLOSED 575.00  OLYMPUS 14.6 MPROM Z85.00  OLYMPUS 14.6 MPROM Z85.00  OLYMPUS 14.6 MPROM Z85.00  PANASONIC DIMIX DMC-G8 TOTALLY AS NEW LATEST MINT BOXED 575.00  PANASONIC DMIX DMC-G8 TOTALLY AS NEW LATEST MINT BOXED 575.00  PANASONIC CASE BODY COMPLETE WITH ALL ACCESS. MINT BOXED 585.00  PANASONIC DMR-LOY LOWER WITH ALL ACCESS MINT BOXED 585.00  PANASONIC DMR-LOY LOWER WITH ALL ACCESS MINT BOXED 585.00  PANASONIC DMR-LOY LOWER WITH ALL ACCESS MINT BOXED 585.00  PANASONIC DMR-LOY LOWER WITH ALL ACCESS MINT BOXED 585.00  PANASONIC DMR-LOY LOWER LOY WITH ALL ACCESS MINT BOXED 585.00  PANASONIC DMR-LOY LOWER WITH ALL ACCESS MINT BOXED 585.00  PANASONIC DMR-LOY LOWER WITH ALL ACCESS MINT BOXED 585.00  PANASONIC DMR-LOY LOWER WITH ALL ACCESS MINT BOXED 585.00  PANASONIC DMR-LOY LOWER WITH ALL ACCESS MINT BOXED 585.00  PANASONIC DMR-LOY LOWER WITH ALL ACCESS MINT BOXED 585.00  PANASONIC DMR-LOY LOWER WITH ALL ACCESS MINT BOXED 585.00  PANASONIC DMR-LOY LOWER WITH ALL ACCESS MINT BOXED 585.00  PANASONIC DMR-LOY LOWER WITH ALL ACCESS MINT BOXED 585.00  PANASONIC DMR-LOY LOWER WITH ALL ACCESS MINT BOXED 585.00  PANASONIC DMR-LOY LOWER WITH ALL ACCESS MINT BOXED 585.00  MINT BOXED
NIKON SC.29 TTL REMOTE CORD.  MINT E48.00  CIVMPUS E1 WITH 14-54 OCYMPUS LENS.  MINT E48.00  CIVMPUS E1 WITH 14-54 OCYMPUS LENS.  MINT E458.00  CIVMPUS HO.55 MINT E458.00
SIGMA 1:20mm M5.6 DC EX HSM FOR QLYMPUS 43rds. MINT+10-0D £288.0) CLYMPUS 61 - 150mm 53:45 ZUKO DLYMPUS 61 - 150mm 53:45 ZUKO DLYMPUS 140 - 150mm 53:45 ZUKO DLYMPUS 140 - 150mm 53:45 ZUKO DLYMPUS 140 - 150mm 284 SWD 210 DE 02 HSRDS. MINT CASED 5575.00 DLYMPUS 14 - 45mm 28.56 ZUKO DIGITAL 43rds LENS. MINT HOOD £98.00 DLYMPUS 14 - 45mm 35.56 ZUKO DIGITAL 43rds LENS. MINT HOOD £98.00 DLYMPUS 14 - 45mm 35.56 ZUKO DIGITAL 43rds LENS. MINT HOOD £98.00 DLYMPUS 14 - 45mm 35.56 ZUKO DIGITAL 43rds LENS. MINT BOXED £757.00 PANASONIC LUMIX DMC-G8 TOTALLY AS NEW LATEST. MINT BOXED £575.00 PANASONIC DIKK DMC-G8 DOY BLACK MINT BOXED £575.00 PANASONIC DIKK DMC-G8 DOY & CHARGER. MINT ENSED £575.00 PANASONIC GYB BOY COMPLETE WITH ALL ACCESS MINT BOXED £188.00 PANASONIC GYB BOY COMPLETE WITH ALL ACCESS. MINT BOXED £189.00 PANASONIC GYB BOY COMPLETE WITH ALL ACCESS. MINT BOXED £189.00 PANASONIC DMR-LYF LIVE VIEW PINDER FOR GF1 MINT BOXED £185.00 PANASONIC DMR-LYF LIVE VIEW PINDER FOR GF1 MINT BOXED £185.00 PANASONIC DMR-LYF LIVE VIEW PINDER FOR GF1 MINT BOXED £255.00
OLYMPUS ET WITH 14-54 OLYMPUS LENS.  MINT-E18-00.  OLYMPUS 40 - 156-0mm 53-64 5 2 116-00.  MINT-E58-00.  OLYMPUS 12-0mm 53-65 2 116-00.  OLYMPUS 12-0mm 53-65 2 116-00.  OLYMPUS 12-0mm 53-65 2 116-00.  OLYMPUS 13-0mm 53-65 2 116-00.  OLYMPUS 14-0mm 53-65 2 116-00.  OLYMPUS 14-0mm 53-65 6 116-00.  OLYMPUS 14-0mm 53-65 6 116-00.  OLYMPUS 14-0mm 53-65 6 116-00.  OLYMPUS 14-0mm 53-65 0 116-00.  OLYMPUS 14-00.  OLYMP
OLYMPUS 40 - 150mm 5.84 5.2UIKO
OLYMPUS HLD-5 BATTERY GRIP FOR E608 BODY  MINT E45.00 OLYMPUS 12 - 40mm 284 SWD 210KD OIG ED 4480SMINT CASED 5575.00 OLYMPUS 14 - 45mm 3.556 ZUIKO DIGITAL 43rds LEINSMINT HOOD £99.00 OLYMPUS 14 - 45mm 3.556 B IKI II "R MSC MIRGOR 43rdsMINT AS NEW 1165.00 PANASONIC LINK DMC-62 TO THE MSC MIRGOR 43rdsMINT AS NEW 1165.00 PANASONIC DMIX DMC-62 BODY BLACK MINT BOXED £575.00 PANASONIC CHINIX DMC-62 BODY 3 CHARGERMINT BOXED £575.00 PANASONIC GY BODY COMPLETE WITH ALL ACCESSMINT BOXED £598.00 PANASONIC GY BODY COMPLETE WITH ALL ACCESSMINT BOXED £98.00 PANASONIC DMC-62 BODY COMPLETE WITH ALL ACCESSMINT BOXED £145.00 PANASONIC DMC-62 BODY COMPLETE WITH ALL ACCESSMINT BOXED £145.00 PANASONIC DMR-LYF LIVE VIEW FINDER FOR GF1MINT BOXED £145.00 PANASONIC DMR-LYF LIVE VIEW FINDER FOR GF1MINT BOXED £125.00
OLYMPUS 12 - 60mm 28 M SVID ZUIKC DIE ED 4/870S. MINT CASED 575/50.  OLYMPUS 14 - 45mm 53.56 ZUIKO DIE ED 4/870S. MINT CASED 575/50.  OLYMPUS 14 - 42mm 53.56 JKK II "R" MSC MICRO 4/3/56MINT AS NEW £165.00  OLYMPUS 14 - 42mm 53.56 JKK II "R" MSC MICRO 4/3/56MINT AS NEW £165.00  PANASONIC DIMIX DIMIC-69 TOTALLY AS NEW LATEST. MINT BOXED £575.00  PANASONIC DIMIX DIMIC-28 BODY 8 CHARGER. MINT BOXED £575.00  PANASONIC DIMIX DIMIC-28 BODY 8 CHARGER. MINT BOXED £160.00  PANASONIC GENE BODY COMPLETE WITH ALL ACCESS. MINT BOXED £160.00  PANASONIC GET BODY COMPLETE WITH ALL ACCESS. MINT BOXED £160.00  PANASONIC GET BODY COMPLETE WITH ALL ACCESS. MINT BOXED £145.00  PANASONIC DIMIN-LYFI LIVE VIEWFINDER FOR CFT
OLYMPUS 14 - 45mm 3.55.6 ZUIKO DIGITAL 42ms LENS MINTHOOD 599.0 OLYMPUS 14 - 42mm 13.55.6 MK II "R" NSC MICRO 4/3rdsMINT AS NEW £165.00 PANASONIC LUMIK DIMC-68 TOTALLY AS NEW LATEST MINT BOXED £375.00 PANASONIC DIMC-681 B0DY BLACK
OLYMPUS 14 - 42mm 5.55.6 MKI IF WISC MICRO 43m6MNT AS NEW £165.0 PANASONIC LIMIX DMC-66 TOTALLY AS NEW LATEST. MINT BOXED £375.00 PANASONIC LIMIX DMC-67 BODY BLCX. MINT BOXED £375.00 PANASONIC CHIMIX DMC-62 BODY A CHARGER. MINT BOXED £180.00 PANASONIC GF1 BODY COMPLETE WITH ALL ACCESS. MINT BOXED £180.00 PANASONIC GF1 BODY COMPLETE WITH ALL ACCESS. MINT BOXED £180.00 PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS. MINT BOXED £145.00 PANASONIC GF1 BODY COMPLETE WITH ALL ACCESS. MINT BOXED £145.00 PANASONIC DMM-LYF1 LIVE VIEWFINDER FOR GF1
PANASONIC LIMIX DMC-6E TOTALLY AS NEW LATEST. MINT BOXED 5375.00 PANASONIC DIMC GAB BODY BLACK. MINT BOXED 5575.00 PANASONIC LIMIX DMC-62 BODY & CHARGER. MINT BOXED 5579.00 PANASONIC CSY BODY COMPLETE WITH ALL ACCESS. MINT BOXED 5189.00 PANASONIC GF BODY COMP WITH ACCESSORIES. MINT BOXED 589.00 PANASONIC GF BODY COMP WITH ACCESSORIES. MINT BOXED 589.00 PANASONIC DIMPLEYE LIVIE WEIWFINDER FOR GFT
PANASONIC DMC-GH8 B0DY BLCK MINT BOXED 575:00 PANASONIC LIMIX DMC-C2 B0DY & CHARGER MINT E119:00 PANASONIC DMIX DMC-C2 B0DY & CHARGER MINT E119:00 PANASONIC GY1 B0DY COMP-ETE WITH ALL ACCESS.—MINT-B0XED 518:00 PANASONIC GY1 B0DY COMP-ETE WITH ALL ACCESS.—MINT B0XED 518:00 PANASONIC GY1 B0DY COMP-ETE WITH ALL ACCESS.—MINT B0XED 5145:00 PANASONIC DMM-LYF1 LIW EIWFWINDER FOR GY1 —MINT B0XED 5145:00 PANASONIC DMM-LYF1 LIW EIWFWINDER FOR GY1 —MINT B0XED 525:00 MINT B0XED 525:00
PANASONIC LIMIX DMC-G2 BODY & CHARGER.  MINT E119.01 PANASONIC GX1 BODY COMPLETE WITH ALL ACCESSMINT BOXED £189.01 PANASONIC GY1 BODY COMP WITH ACCESSORIESMINT BOXED £98.00 PANASONIC GY2 BODY COMPLETE WITH ALL ACCESSMINT BOXED £185.01 PANASONIC DMY-LVF1 LIVE VIEWFINDER FOR GF1MINT BOXED £255.01 PANASONIC DMY-LVF1 LIVE VIEWFINDER FOR GF1
PANASONIC GYI BODY COMPLETE WITH ALL ACCESS. MINT-BOXED F188.00 PANASONIC GFI BODY COMP WITH ACCESSORIES. MINT BOXED 158.00 PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS. MINT BOXED 145.00 PANASONIC DIMPLEYE LIVE VIEWFINDER FOR GFI
PANASONIC GF1 BODY COMP WITH ACCESSORIES
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS MINT BOXED £145.00 PANASONIC DMW-LVF1 LIVE VIEWFINDER FOR GF1MINT BOXED £95.00 PANASONIC 20mm f1.7 LUMIX G MICRO 4/3rds LENSMINT BOXED £225.00
PANASONIC DMW-LVF1 LIVE VIEWFINDER FOR GF1MINT BOXED £95.00 PANASONIC 20mm f1.7 LUMIX G MICRO 4/3rds LENSMINT BOXED £225.00
PANASONIC 20mm f1.7 LUMIX G MICRO 4/3rds LENSMINT BOXED £225.00
PANASONIC 45 - 200mm f4/5.6 LUMIX VARIO MICRO 4/3rdsMINT BOXED £185.00
PANASONIC 100 - 300mm f4/5.6 LUMIX G MICRO 4/3rds MINT CASED £329.00
METZ 48 AF-1 FLASH UNIT FOR OLYMPUS/PANASONICMINT- £99.00
SONY ALPHA 28 - 75mm f2.8 SAM LENSMINT BOXED £249.00
SIGMA 18 - 200mm f3.5/6.3 DC SLD GLASS FOR SONY MINT BOXED £125.00
SONY ALPHA HVL-F36AM FLASH GUNMINT CASED £145.00
Canon Autofocus, Digital Lenses, Canon FD
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# Canon Autofocus, Digital Lenses, Canon FD

Vull	ion Autoroous, Pigitai Eciis	COJ V	Juliv		
CANON E	EOS 1NRS BODY		.EXC++	£199.0	J
CANON E	EOS 1 BODY		EXC+	£115.0	
CANON E	EOS 3 BODY		EXC++	£125.0	J
CANON E	EOS 5 BODY		EXC++	+£59.0	J
CANON 2	20 - 35mm f2.8 USM "L"		MINT-	£575.0	J
CANON 2	EOS 5 BODY	MINT-	CASED	£799.0	J
CANON 2	24 - 105mm f4 USM "L" IS + HOYA PRO FILT	MINT	BOXED	£599.0	
CANON 7	70 - 200mm f4 USM "L" 70 - 200mm f4 USM "L" IMAGE STABILIZER	MINT	BOXED	£445.0	J
CANON 7	70 - 200mm f4 USM "L" IMAGE STABILIZER	MINT	BOXED	£789.0	J
	70 - 300mm f4/5.6 USM IMAGE STAB DO LENS				
	100 - 400mm f4.5/5.6 USM "L" IMAGE STABILIZE				
	200mm f2.8 USM "L" MK II WITH HOOD				
	TRIPOD MOUNT RING FOR 200mm f2.8				
CANON 4	10mm f2.8 STM LENS	MINT	BOXED	£139.0	J
CANON 5	50mm f1.8 MARK 1 (VERY RARE NOW)		MINT	£175.0	J
CANON 5	50mm f1.4 USM 50mm f2.8 EF-S USM MACROMINT E	MINT	BOXED	£225.0	J
CANON 6	60mm f2.8 EF-S USM MACROMINT E	BOXED	AS NEW	£295.0	J
	100mm F2.8 USM MACRO + HOYA UV FILTER				
	17 - 55mm f2.8 USM IMAGE STABILIZER				
	17 - 85mm f4/5.6 IMAGE STABILIZER				
CANON 1	18 - 55mm f3.5/5.6 MK II		MIN	T £59.0	J
	18 - 55mm f3.5/5.6 IS MK II IMAGE STABILIZER				
CANON 2	20 - 35mm f3.5/4.5 USM		MINT	£175.0	J
CANON 2	28 - 80mm f3.5/5.6 USM MK V		MIN	T £49.0	J
	28 - 90mm f4/5.6 USM				
CANON 2	28 - 105mm f3.5/4.5 USM		MINT	£125.0	J
	28 -135mm f3.5/5.6 USM IMAGE STABILIZER				
CANON 3	35 - 80mm f4/5.6 EF MKIII		MIN	T £39.0	J
	70 - 300mm f4/5.6 USM IMAGE STAB DO LENS				
	75 - 300mm f4/5.6 USM IMAGE STABILIZER				
	75 - 300mm f4.5/5.6 + HOOD				
CANON 7	75 - 300mm f4.5/5.6 MK III	MIN	T BOXE	D £99.0	J
	75 - 300mm f4.5/5.6 USM MK III				
CANON 5	52mm CLOSE UP LENS TYPE 250D	MIN	T BOXE	£49.0	J
	OG CANON FIT TUBE SET 12,20,36mm				
CANON E	F 1.4x EXTENDER MK I		MINT	£179.0	J

CANON EF 2.0x EXTENDER MK IMINT CASED £199.00
KENCO TELEPLUS PRO 300 DGX 1.4 TELECONVERTER MINT BOXED £159.00
KENCO TELEPLUS PRO 300 DGX 2.0 TELECONVERTER MINT BOXED £165.00
TELEPLUS MC7 7 ELEMENT 2x TELECONVERTERMINT-£89.00
CANON 540 EZ FLASH + INSTMINT BOXED £69.00
CANON 540 EZ FLASH + INSTMINT- CASED £59.00
CANON 420 EZ FLASHMINT CASED £39.00
CANON ST-E2 SPEEDLITE TRANSMITTERMINT BOXED £125.00
CANON ANGLE FINDER BMINT BOXED £79.00
CANON ANGLE FINDER CMINT CASED £125.00
CANON LC3 TRANSMITTER AND RECIEVERMINT £115.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYEMINT CASED £499.00
SIGMA 10mm f2.8 EX DC FISHEYE HSMMINT BOXED £345.00
SIGMA 14mm f2.8 ASPHERICAL CANON FITMINT BOXED £375.00
SIGMA 105mm f2.8 EX DG MACRO SUPERB SHARP LENSMINT BOXED £345.00
SIGMA 400mm f5.6 APO MACRO DIGITAL COMPATABLE MINTCASED £295.00
SIGMA 20 - 40mm f2.8 EX ASPHERICAL DGMINT BOXED £245.00
SIGMA 70 - 300mm f4/5.6 APO MACRO + HOODMINT- £59.00
SIGMA 170 - 500mm f5/6.3 APO COMP WITH HOODMINT-BOXED £395.00
TAMRON 10 - 24mm f3.5/4.5 Di II LD AF SP ASPHERIC MINT BOXED £279.00
TAMRON 28 - 75mm f2.8 XR DI LD ASPHERIC (LATEST) MINT BOXED £245.00
TAMRON 55 - 200mm f4/5.6 LD MACRO Di IIMINT BOXED £65.00
TOKINA 10 - 17mm f3.5/4.5 AT-X DX LENS (LATEST)MINT £345.00
CANON F1 AE BODY 1984 L.A OLYMPIC LTD EDMINT BOXED NEW £995.00
CANON AUTO BELLOWS FDMINT £69.00

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LEICA III BODY SER No 1816XX C1945 NEEDS SERVII LEICA CL BODY COMP WITH 40mm f2 SUMMICRON	
LEICA CL BODY	MINT- £495.00
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VOIGTLANDER 28mm f1.9 WITH M RING LEICA 50mm f1.5 SUMMARIT M WITH RARE XOONS HI	MINT £365.00
LEICA 50mm f2 SUMMICRON CHROME M FIT	EXC+++ £595.00
LEICA 50mm f2.5 SUMMARIT M 6 BIT LATEST LEICA 90mm f2 SUMMICRON BLACK (BUILT IN HOOD)	
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD LEICA 90mm f4 COLL ELMAR M MOUNT	MINT £875.00
LEICA 90mm f4 C ELMAR + HOOD	MINT £395.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT LEICA 135mm f4.5 HEKTOR IN KEEPER	
LEICA 90mm f4 ELMAR BLACK SCREW	MINT- £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW LEICA WINDER M4-2 FOR M4 etc	MINT-BOXED £145.00
LEICA R5 BODY BLACK	MINT- £299.00
LEICA 28 - 70mm f3.5/4.5 R VARIO ELMAR ROM LENS.	MINT-BOXED £565.00
LEICA 180mm f4 ELMARIT R 3 CAM LEICA MOTORWINDER AND STRAP FOR R6 etc	
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE	MINT £99.00
ZEISS 6x20 B MONOCULAR WITH CASE	MINT CASED £125.00

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BRONICA 150mm f3.5 ZENZANON E MC	MINT BOXED £99.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT £89.00
BRONICA 150mm F4 E	MINT- £89.00
BRONICA ETRSi 120 BACK	MINT- £79.00
BRONICA AEII METERED PRISM	EXC+ £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSi	
BRONICA MOTOR WINDER E	EXC+++ £89.00
BRONICA 150mm f3.5 ZENZANON S	MINT-£165.00
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BRONICA SQA + 80mm f2.8 S, PRISM FDR, BACK, GRIP	MINT-/EXC+++ £395.00
BRONICA 50mm f3.5 PS LENS BRONICA 65mm f4 ZENZANON PS FOR SQ	MINT BOXED £195.00
BRONICA 65mm f4 ZENZANON PS FOR SQ	MINT-CASED £145.00
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BRONICA 150mm f4 PS ZENZANON FOR SQ	
BRONICA 200mm f4.5 PS LENS WITH HOOD	
BRONICA PRISM ME METERED FOR SQA/SQAi	B9.00 - MINT- £89.00
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BRONICA SQAi 120 MAGAZINE BACKBRONICA SQAi/M POLAROID MAGAZINE BACK	MINT BOXED £69.00
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MAMIYA 150mm f4.5 "G" WITH HOOD	MINT £365.00
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MAMIYA 150mm f4.5 WITH HOOD FOR 7/7II	MINT BOXED £395.00
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 7/7II	MINT £425.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ	

MAMIYA 250mm f4.5 LENS FOR RZMINT- £195.00
MAMIYA 150mm f3.5 A/F FOR 645 A/FMINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645MINT CASED £195.00
MAMIYA 180mm F4.5 SEKOR FOR RBMINT £169.00
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HASSELBLAD CW WINDER + REMOTE	MINT £299.00
HASSELBLAD PLAIN PRISM	
HASSELBLAD PM PRISM	MINT £199.00
HASSELBLAD 500CM/503 WLF BLACK	
HASSELBLAD EXTENSION TUBE 16E F	MINT- £75.00

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NIKON F6 REALLY MINT AS NEW	MINT BOXED £975.00
NIKON F55 BODY	MINT-BOXED £39.00
NIKON 10.5mm f2.8 "G" IF-ED A/F DX FISHEYE LENS	
NIKON 28mm f2.8 A/F	MINT £129.00
NIKON 50mm F1.8 A/F	MINT BOXED £79.00
NIKON 85mm f1.4 A/F "D" WITH HOOD	MINT BOXED £695.00
NIKON 180mm f2.8 A/F D IF-ED LATEST LENS	
NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S + HOOD	
NIKON 18 - 35mm f3.5/4.5 *D* IF-ED A/F	
NIKON 18 - 55mm f3.5/5.6 "G" DX AF-S VIBRATION RED	
NIKON 18 - 70mm f3.5/4.5 "G" DX IF ED AF- S CASED	
NIKON 18 - 105mm f3.5/5.6 "G" DX ED AF-S VIBR RED	
NIKON 18 - 200mm f3.5/5.6 "G" DX ED AF-S VR II LATES NIKON 24 - 120mm f3.5/5.6 A/F I/F ED AF-S VR	
NIKON 24 - 120mm 13.5/5.6 A/F I/F ED AF-5 VK	
NIKON 35 - 70mm 13.3/4.5 A/F	
NIKON 35 - 80mm (4.5/5.8 A/F D)	MINI BUXED £33.00
NIKON 55 - 300mm f4.5/5.6 "G" DX AF-S VIBRATION RED	MINT DOVED \$100.00
NIKON 70 - 200mm f2.8 IF/ED AF-S	WIINT DUXED 1 199.00
VIBRATION REDUCTION	MINT BOYED 2000 00
NIKON 70 - 300mm f4/5.6 "G" BLACK	MINT-ROYED £95.00
NIKON 70 - 300mm f4/5.6 "D" ED	
NIKON 70 - 300mm f4.5/5.6 "G" IF-ED AF-S VIB REDUCTION	ONMINT BOXED £299.00
NIKON 80 - 200mm f2.8 IF-ED A/F	
NIKON 80 - 200mm f2.8 IF-ED A/F "D" 2 TOUCH	MINT CASED £595.00
NIKON HB7 HOOD FOR 80 - 200	MINT BOXED £20.00
NIKON 80 - 400mm f4.5/5.6 D ED VIBRATION REDUCTION	N.MINT-BOXED £799.00
NIKON TC14E MKII 1.4x TELECONVERTER	MINT BOXED £275.00
NIKON TC17E MKII 1.7x TELECONVERTER	MINT BOXED £275.00
NIKON TC20E AF-1 2.0X TELECONVERTER	
NIKON TC20E II AF-S TELECONVERTER	
NIKON SB28 SPEEDLIGHT	MINT-BOXED £65.00
TAMRON 1.4x A/F "D" TELECONVERTER NIKON FIT	
KENKO 1.5x EXTENDER TELEPLUS SHQ DG NIK A/FD	
NIKON FIT TRI-PLUS EXT TUBE SET 12mm,20mm,36mm	
NIKON MC 36 TIMER REMOTE CONTROL FOR D700/200	
NIKON DA20 ACTION FINDER FOR NIKON F4/S/E SIGMA 20mm f1.8 EF DG ASPHERIC RF (LATEST)	MINT £195.00
SIGMA 24mm F2.8 A/F + HOOD SIGMA 70mm f2.8 EX DG MACRO (LATEST VERSION)	MINT DOVED 0000 00
SIGMA 85mm f1.4 EX DG HSM (LATEST VERSION)	
SIGMA 105mm f2.8 DG MACRO + HOOD	MINT DOVED 1323.00
SIGMA 180mm f5.6 MACRO A/F APO	MINT BOXED £200.00
SIGMA 500mm f4.5 EX DG HSM (LATEST VERSION) E.	
SIGMA 17 - 35mm f2.8/4 EX ASHERICAL	
SIGMA 18 - 35mm f3.5/4.5 ASPHERICAL	
SIGMA 28 - 200mm f3.8/5.6 WITH RUBBER HOOD	
SIGMA 55 - 200mm f4/5.6 DC HSM	MINT BOXED £89.00
SIGMA 135 - 400mm f4.5/5.6 "D" APO	
SIGMA 150 - 500mm f5/6.3 DG HSM OPTICAL STABILISE	R MINT BOXED £625.00
TAMRON 17 - 50mm f2.8 XR Di II VC WITH MOTOR	MINT BOXED £275.00
TAMRON 28 - 300mm f3.5/6.3 I/F LD Di ASPHERIC VC	MINT+HOOD £399.00
TAMRON 55 - 200mm f4/5.6 LD MACRI Di II	MINT BOXED £99.00
TOKINA 35mm F2.8 ATX-PRO DX MACRO 1:1 (LATEST).	MINT BOXED £295.00

TOKINA 12 - 24mm f4 IF DX ASPHERICAL AT-X PROMINT+HOOD £299.	00
TOKINA 16 - 50mm f2.8 ASPHERICAL AT-X PRO DX MINT BOXED £275.	00

# **Nikon Manual**

NIKON F3 TITANIUM BLACK BODY NIKON F3 HP WITH MD4 DRIVE (FROM COLLECTION)	MINT-BOXED £675.00
NIKON F3 HP WITH MD4 DRIVE (FROM COLLECTION)	MINT- £495.00
NIKON F3 PLAIN PRISM (FROM A COLLECTION)MINT	MINT £395.00
NIKON F3 CF 100 BERGUNDY CASE F3 WITH MD4 (RARE	
NIKON F3 CF 20 BERGUNDY CASE FOR F3	MINT- £69.00
NIKON 200mm f3.5 ED A/F LENS FOR F3 A/F	EXC+++ £295.00
NIKON F3 HP T TITANIUM BODY NIKON F3 BODY REALLY CLEAN BODY NIKON F2 PHOTOMIC S WITH MD2 & MB1 COMPLETE	MINT- £595.00
NIKON F3 BODY REALLY CLEAN BODY	MINT- £299.00
NIKON F2 PHOTOMIC S WITH MD2 & MB1 COMPLETE	MINT- £595.00
NIKON F2 A PHOTOMIC BODY CHROME NIKON F2 BODY WITH MD2/MB1 DRIVE + 50mm f2 NIKKO	MINT- £395.00
NIKON F2 BODY WITH MD2/MB1 DRIVE + 50mm f2 NIKKO	RMINT- £499.00
NIKON F2 PLAIN PRISM (VERY SLIGHT DINK ON PRISM).	EXC+++ £345.00
NIKON F2 PHOTOMIC BODY CHROME	MINT- £345.00
NIKON FE2 BLACK BODY	EXC++ £165.00
NIKKOREX WITH 50mm f2 NIKOR LENS	EXC++ £99.00
NIKON 16mm f2.8 AI COMPLETE WITH FILTERS	MINT CASED £475.00
NIKON 16mm f2.8 AI COMPLETE WITH FILTERS NIKON 18mm f4 Ai + 86mm FILTER + HOOD (VERY RARE)	EXC++ £299.00
NIKON 18mm f4 Ai + 86mm FILTER + HOOD (VERY RARE)	MINT AS NEW £599.00
NIKON 28mm f2.8 Al	EXC++ £169.00
NIKON 28mm f3.5 AI. NIKON 28mm f3.5 AIS. NIKON 35mm f1.4 AIS (AS NEW FROM A COLLECTION)	EXC+++ £99.00
NIKON 28mm f3.5 AIS	MINT £125.00
NIKON 35mm f1.4 AIS (AS NEW FROM A COLLECTION)	MINT CASED £495.00
NIKON 35mm f2.8 PC SHIFT MANUAL EARLY	MINT- £295.00
NIKON 45mm f2.8 GN NIKKOR NIKON 45mm f2.8 P PANCAKE + HOOD, FILTER, CASE	MINT- £199.00
NIKON 45mm f2.8 P PANCAKE + HOOD, FILTER, CASE	MINT BOXED £275.00
NIKON 50mm f1.2 AIS (AS NEW FROM A COLLECTION	MINT CASED £475.00
ZEISS 50mm f1.4 NIKON FIT (SUPERB SHARP LENS)MINT B0	
(SUPERB SHARP LENS)MINT BO	OXED AS NEW £345.00
NIKON 50mm F1.8 AIS (FROM A COLLECTION	MINT £115.00
NIKON 50mm F2 AI SUPERB PRIME LENS	MINT-BOXED69 £49.00
NIKON 55mm f2.8 MICRO NIKKOR AIS	MINT- £159.00
NIKON 55mm f2.8 MICRO NIKK AIS	
(FROM A COLLECTION)	MINT BOXED £225.00
NIKON 85mm f2 AIS (FROM A COLLECTION)	MINT BOXED £275.00
NINON 9511111 IZ.5 MICRO NINA AIS  (FROM A COLLECTION)	MINT BOXED £295.00
NIKON 105mm f2.5 AIS	EXC+++ £199.00
NIKON 105mm f2.5 AI SCOLLOP FOCUS RING	MINT- £195.00
NIKON 105mm f4 AIS MICRO NIKKOR	MINT- £275.00
NIKON 135mm f2.8 AIS SHORT TELEPHOTO B/IN HOOD	MINT £195.00
NIKON 200mm f4 NIKKOR Q	MINT-CASED £95.00
NIKON 500mm f8 MIRROR LENS WITH FILTER SET	. MINT CASED £345.00
NIKON 25 - 50 f4 AIS SUPERB GOES WELL WITH 50 - 135	MINT £129.00
NIKON 28 - 50mm f3.5 AIS + HOOD NIKON 28 - 85mm f 3.5/4.5 AIS RARE ZOOM GREAT LENS	MINT- £199.00
NIKON 28 - 85mm f 3.5/4.5 AIS RARE ZOOM GREAT LENS	MINT-BOXED £199.00
NIKON 35 - 70mm f3.3/4.5 ZOOM NIKKOR MACRO AIS	MINT- £169.00
NIKON 35 - 105mm f3.5/4.5 AIS ZOOM MACRO	
NIKON 35 - 105mm f3.5/4.5 AIS ZOOM MACRO	
NIKON 35 - 135 f3.5/4.5 AIS	
NIKON 43 - 86mm f3.5 AI ZOOM	EXC++ £69.00
NIKON 50 - 135mm f3.5 AIS SUPERB ZOOM	MINT £129.00
NIKON 70 - 210mm f4.5/5.6 NIKKOR	MINT-BOXED £65.00
NIKON PB5 BELLOWS WITH PS5 SLIDE COPY ADAPTOR	
NIKON PB6 BELLOWS WITH DOUBLE CABLE RELEASE	MINT £199.00
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NIKON MD4 DRIVE FOR F3/F3T/F3P	MINT £125.00
NIKON MD12 MOTOR DRIVE FOR FM3a/FM2/FE2/FM/FE	EXC+++ £79.00
NIKON PK13 AUTO EXTENSION RING	MINT-BOXED £55.00
NIKON PK12 AUTO EXTENSION RING	EXC++ £49.00
NIKON PN11 AUTO EXTENSION RING	
NIKON TC 16A TELECONVERTER A/F	MINT £79.00
NIKON TC 200 CONVERTER.	MINT £69.00
NIKON TC 201 CONVERTER	FXC++ £89 00
NIKON TC 301 CONVERTER NIKON SB 16A FLASH FOR ALL NIKON F3 CAMERAS	MINT- £145.00
NIKON SB 16A FLASH FOR ALL NIKON F3 CAMERAS	MINT BOXED £129.00
NIKON SB 16 FLASH FOR F3/FM2/FM3/FE/FE2	. MINT-CASED £119.00
NIKON SB 16 FLASH FOR F3	MINT-CASED £75.00

### **Olympus Manual**

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DLYMPUS OM2N BODY BLACK	MINT- £129.00
DLYMPUS OM2 SPOT BLACK	MINT- £129.00
DLYMPUS OM2 BLACK	EXC++ £115.00
DLYMPUS 35mm f2.8 ZUIKO	MINT- £69.00
DLYMPUS 50mm F1.8 ZUIKO	MINT £49.00
DLYMPUS 50mm f3.5 MACRO	
DLYMPUS 135mm f3.5 ZUIKO	
DLYMPUS 75 - 150mm f4 ZUIKO	
DLYMPUS WINDER II	
DLYMPUS T32 FLASH	
DLYMPUS F280 FLASH UNIT	MINT- £49.00
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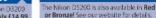
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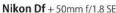
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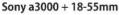


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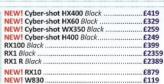
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SU-800 commander. £199 SB-900 M- box £269 SD-8 box £49 MB-10 (F90X) £19	SB-	∠⊎ 30 ຄ∩∩						£3	9910
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MF-23	£99
ML-3 remote M- box WT-2 box	£139
WT-2 box	£99
NIKON MF USED	
F2 + DP-1 blk	£199
F3 body£149	/299
FA body blk	£199
EE 0 Lid., -L- 0400	/199
FM2n body chr FM2n body blk	£179
FM2n body blk	£179
28 F3.5 shift box	£449
35 F1.4 AI	£299
35 F2 AIS	£199
35-70 F3.3/4.5 AIS	£99
35-105 F3.5/4.5 AIS	£119
	£49
43-86 F3.5 Al. 50 F1.8 AlS. 50 F1.8 AlS pancake	£89
50 F1.8 AIS pancake 5	£139 £59 £179 £149
50 F1.8 E 55 F2.8 AIS micro 100-300 F5.6 AIS 105 F2.5 AIS 105 F2.5 AIS 135 F2.8 AIS 135 F2.8 AIS 130 F2.8 AIS ED 200 F4 AIS 300 F2.8 AIS 300 F4.5 AI 500 F8 late box	£59
55 F2.8 AIS micro	£179
100-300 F5.6 AIS	£149
105 F2.8 AIS Micro	£249
105 F2.5 AIS	£179
135 F2.8 AIS	£149
180 F2.8 AIS ED	£379
200 F4 AIS	£149
300 F2.8 AIS	£799
300 F4.5 AI	£179
500 F8 late box	£299
TC14A	E129
1016A	£99
10200	.£59
IC201B	£69
1C300	£99
MD-12 winder	£49
SB-10£25 SB-15 SB-16£49 SB-17	.£29
SB-16£49 SB-17	.£49
TC201B TC300 MD-12 winder SB-16£49 SB-17 DW-4 6x mag find fit F3 PK-12 or PK-13 ea PB-4 bellows MOBLEX USED 135UC OLYMPUS DIGITAL US XZ1 M- box. E30 body M- box.	.£99
PK-12 orPK-13 ea	.£29
PB-4 bellows	£169
NOBLEX USED	0040
135UC	£349
OLTMPUS DIGITAL US	ED
Z20 bad. M. ba	199
E30 body IVI- box	1299
E420 body	123
E420 body	0140
E200 body	600
12 60 E2 9/4 E CMD have	. £99
14 42 E2 E/E C	650
14-42 F3.5/5.0	. LUS
14-45 F3.5/5.0	6220
35 E3 5	C110
35 F3.5	£119
E-300 Body 12-60 F2.8/4.5 SWD box. 14-42 F3.5/5.6 14-45 F3.5/5.6 14-54 F2.8/3.5 35 F3.5 40-150 F3.5/4.5	£119 . £69
40-150 F4/5.6	£119 . £69 . £69
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40-130 F4/3.6 box 70-200 F2.8/3.5 ED 70-300 F4/5.6 box Sigma 30 F1.4 DC HSM Sigma 105 F2.8 EX DG 1.4X EC14 con M F1.36R flash OIYMPUS PEN USED OMD EM-1 body blk M Pen E-PL1 + 14-42 Pen E-PM1 body 12-50 F3.5/6.3 EZ M 14-42 F3.5/5.6 40-150 F4/5.6 HLD6 grip box HLD6 grip box HLD7 grip M OIYMPUS MF OM USE OM-471 body blk OM-20 body chrome OM-25P body CM-25 body	£229 £299 £249 £149 £149 £149 £179 £159 £169 £149 £149 £149 £149 £169
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T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
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T0591/2/3, each	£12.99 13ml	Check Website.	Lilly Inks
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T0597/8/9, each	£12.99 13ml	Check Website.	
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T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	DX3800/3850, DX4200/4250, DX4800/4850
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T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
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T0794/5/6, each	£12.99 10ml	Check Website.	OWI IIIKS
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Zeiss Stimm F1 & ZE Utslegun	Mint. £42
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390EX Speedite	E+ ( Mint- ±7)
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490EC Speedite AS See	E-+ 20
SOFT Specific F41	F++ £49 . £9
550EX Speedite E± / E	++ £129 - £14
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MR-14EX Macro Ringite E++ / Mi	nt- £329 - £34
M1-24EX Macro Fongile	MING- £573
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Matz 50MZ5 Flash	F++ f12
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Sigma EF430 Flash	Unused £4
Sigma EF430ST Flash	Unused £8
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Sigma Erv-140 DG Macroflash	E++ £21
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30mm F2.0 Planar	E+ £599
	E++ £899 - £999
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	Mint-£79
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137MD Body Only Exc £3
139 Body + Winder E+£7
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15mm F3.5 AE.	00) 121687
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9	Canon Powershot G12E++ £239	Ca
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9	Fu) Fineo x \$5500	Nk
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ő	Direct CY101 Eve 270	či
5	Ricoh GX100 Exc £79 Ricoh GX100 + WFinder E+ / E++ £119 - £139	Č
2	Ricoh GXR + 24-85mm. Mint- £289	či
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	E++	1.00
Panasonic 14-42mm F3.5-6.6		
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Olympus E300 Body Only	
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Olympus 8mm F3.5 FishEye Zuiko DE++ / Mint- £429 - £4	18
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Olympus 12-60mm F2.8-4 ED SWD E+ / E++ £339 - £3	,0
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Olympus 14-54mm F2.8-3.5 MkI/ Mint- £3	31
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Clympus 18-180mm F3.5-6.3 ZLiko E++£2	8
Sigma 18-50mm F2.8 EX DCE+ / E++ £129 - £1	15
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Olympus 40-150mm F4-5.6 ED Zuika E+ / E++ £59 - £	æ
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Olympus 50-200mm F2.8-3.5 SWD E++ £549 - £5	â
Olympus 50mm F2 ED Macro Zulko E++£2	8
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	G617 Panoramic	
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9	105mm F8 (GX617)	
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180mm F5.6 GXM (680)	E++ \$100
190mm F8 Soft Focus (680)	F++ \$400
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Bellows Hood (680)	Virt. CSC
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The state of the s		24mm
600CXI BLavGo c Edition 500CM God Edition 500CM	Met. 03 000	24mm
500CM Gold Edition	Line part C3 CCC	28mm
5000 Complete	Eve CACC	28mm
553ELX Black Body Only	F= 9440	28mm
553ELX Chrome Body Only	E++ / Mint, 2300 , 2640	35mm
500ELX Black Body Only	F+ (F++ £340 , £440	35mm
500ELM Chrome Body + WLE	F= \$140	35mm
500ELM Chrome Body Only	F+ 9140	35mm
205TCC Complete	F++ \$3,400	50mm
200FA Chrome Borty + Winder F	F= 6540	50mm
200FA Chrome Body	F++ 9649	50mm
Arc Outfil	F++ 92 250	5Cmm
906SWC Complete	F C4 400	50mm
SWCM Complete	F= 01 300	50mm
SWC Body + Finder	F+ 01 100	5Cmm
30mm F3 5 CFI Fisheve	F++ C2 700	75mm
45mm F4 5 Ann Grandanna	F++ C880	90mm
50mm F4.0F	F= 6340	90mm
50mm F4 CF FLF	F+ / F++ P500 - 9500	90mm
50mm F4 Cfi FLF	F++ 7890 , 7900	90mm
50mm F4 Classic 7V	Unise192 900	90mm
50mm F2 8 FE	F+ / Mint- 9490 - 9840	90mm
60-120mm F4.8 FF	F+ / F++ 9500	90mm
80mm F2 8 FF	F++ £300	90mm
120mm F4 CF Macm	Ew ( F+ \$440 - \$640	90mm
120mm F4 CFI	Mrt-5949	Minota
135mm F5 6 C Macro	F+ £180 - £240	135mn
135mm F5.6.S Planar	F+ F210	135mn
140-280mm F5 6 C Black	F+ 0400 - 0640	135mn
140-280mm F5 6 F Varionen	F+ CA00	135mn
150mm F2 8 F	F+ £340	21mm
150mm Ed C Black	F+ (F++ 0140 - 0200	24mm
150mm F4 CF	Fw (F+ \$240 - \$200	28mm
160mm F4 8 CR	E++ C300	21/24/
250mm F4 FF	F4= C540	21/24/ 21/24/
250mm F5.6.C. Black	F+ 0100	A42 9
250mm F5.6 C Chroma	F= C190	Below
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250mm F5.6 CF Super Achromat	F+ £1 000	Ever-R
350mm F5.6.CF	F++ \$740 - \$840	METTI
600mm F8 C Black	F+ 9460	Hande
1 Ax F Converter	F++ 0300	Handg Motor
1 4x PC Mutar shift Converter	F+ \$740	Winde
2vF Converter	F++ 00d0	Viscfle
Kemura 2x Converter	F++ ¢46	1 ICOIN
White 2x Converter	F+ 1 F++ C4F	Leica
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412 Chmme Man	As Seen / Fan 970 - 900	
A12 TCC Black Man	F+ C140	
A24 Riack Man	F+1F++ 639 - 6129	
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424 TCC Right Man	F+ C130	
E12 Cheme Man	E++ 00/10	
ESA Risca Man	E+ / Mirc. \$160 - \$100	
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H^1 Crem	Eve 030	Digital
DM Prism	F= 0100	R9 Ant
CMJ45 Priem	E+ / Mirc. \$249 - \$280	R9 Bla
CMF Prism	F++ £100 - £240	R8+D
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DME Morar Driem	E+ C130	R8 Ch
PME5 Merer Prism	F# 6300	R7 Bla
DMESS Morer Priem	E+1E++0340	R7 Ch
Autohalyus	E++ 0100 , 0340	R6.2B
Relieus + Hood	E+ 0470	D6 2 0
CW Winder	Mire 2040	R6.2 C R6 Bla
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Extension Tube 10	E4 - 000	R6 Ch R5 Bla
Extension Tube 65	E+ C30 C36	DE CH
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PASS Prism PME More Prism PME5 Veer Prism PME9 Veer Prism Autobelove Belows + Hood CW Wholer Extension Tupe 16. Extension Tupe 52. Extension Tupe 55. Fash 1. pp 145169. Profash 1650.	E4 / E4+ 200 , C100	R4S M

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Winder F	E++ £95
Hasselblad Xpan Series Xpan II + 45mm F4 Xpan + 45mm F4	E+£1,389 -£1,489
30mm F5.6 Asph + Finder	E++£1,789 -£1,898
90mm F4.	E++E++£239 -£349
Fujinon 90mm F4 Xpan Leather Holdal	E++ £59

### Leica M Series



As Back Bay Uyy  18 Sae Grey Body Orly  18 2 Back Bay Orly  18 2 Back Bay Orly  18 2 Back Bay Orly  18 2 Chrome Body Orly  18 2 Back Body Orly  18 2 Back Body Orly  18 2 Chrome Body Orly  18 2 Back Body Orly	E+/E++12,84
Nº9 Steat Gray Body Only	E+ £2,84
W8.2 Black Body Only	E++ £1,74
M8 Black Body Only As	Seen / E++ £999 - £1,38
W8 Chrome Body Only	E++£1,38
M6 Platinum + 50mm F1.4	Mirc £6.49
M6 Titanium + 35mm E1.4	F+ C3 40
M6 Titanium + 35mm E1 4 Ason	F++ \$4 40
112 C.E. Dhali Dady Coly	E 04.40
ATT C 70 - Pleat Part Car	E - 04 90
NIT U.724 BECK BODY ONLY	
W/ U./ 2x Unforne Body Unity	E=+±1,366 - ±1,46
W6 0.72x Black Body Body Only	E+ £74
W5 Chrome Body Only	E+ £49
M4-P Black Body Only	E+ / E++ £679 - £69
M4-2 Black Body Only	Exp £39
M3 Chrome Body Only	E+ 654
M2 Chrome Borly Only	Eyr (F+9400, 944
MPO Black Both Only	E4 C3/6
MEA Champa Sadu Only	C+ 020
WEN SHOULD BE STONE OF THE STONE OF T	F . 040
Runca netal RF duby Only	TALL DA COO CA CO
21mm F2.8 Aspn M Black	++ ( MIN: ±1,366 - ±1,66
21mm F2.8 Asph M Black 6bit	E++ £1,69
21mm F2.8 M Black	E+ / E++£1,199 -£1,29
21mm F2.8 M Black 6bt	E+ £1,24
21mm F3.4 R + 122228 M Mount.	Mint- £79
21mm F4 Chrome + Finder	F+ 91.10
24mm F2 8 Asch M Black F	++ / Mire, \$1,500 - \$1,64
24mm F2 8 Asch M Black Shit	Mire £1.90
29mm E3 Appl M Digel	E4+ C1 7/6
20mm F2 Asek M Dieds Sha	Mine 24 900 - 24 04
20mm F2 6 M Plant	E. LE 0040 034
20mm F2.0 M DIADK	E++ 00 440 00 04
MZ Chrone Body Crify. MZ Blosh Body Chy MZ Blosh Body Chy MZ A Chyman Body Chy MZ A Shy M Blosk Bod MZ B A Shy M Blosk Bod MZ M Blosk Bod	E++ £1.29
35mm F1.4 Black 35mm F2 Asph M Black 8bit	E++ 11,29
35mm F2 Asph M Black BDr	:++ ( Mim-£1,599 - £1,64)
35mm F3.5 Uniome IM3	E++ 536
	W 44.44 44.4
50mm F2 Collapsible	E+ £349 - £44
50mm F2 Collapsible 50mm F2 M Anniversary Chrome	E+ £349 - £44 Mint £1,79
50mm F2 Collapsible 50mm F2 M Anniversary Chrome 50mm F2 M Black	E+ £349 - £44 Mint £1,79 E++ £99
50mm F2 Collapsible 50mm F2 M Anriversary Chrome 50mm F2 M Black 50mm F2 M Black 6bh	E+ £349 - £44 Min; £1,79 E++ £99 E+ £1,09
60mm F2 Collapsible 60mm F2 M Anniversary Chrome 60mm F2 M Black 60mm F2 M Black 6bit 60mm F2.5 M Black 6bit	E+ £349 - £44 Min; £1,79 E++ £99 E+ £1,09 E++ £74
50mm F2 Cotapsible 50mm F2 M Anniversary Chrome 50mm F2 M Back 50mm F2 M Back 6bh 50mm F2.5 M Black 6bt 50mm F2.5 M Black 5bt	E+ 9349 - 944 Mirt 91,79 E++ 999 E+ 91,09 E++ 974 E+ 980
50mm F2 Cotapsible 50mm F2 M Anriversary Chrome 50mm F2 M Back 50mm F2 M Back 6bb 50mm F2.5 M Black 6bb 50mm F2.8 M Black 50mm F2.8 M Chrome	E+ 5349 - 544 Mint 51,79 E++ 598 E+ 21,09 E++ 574 E+ 559 E++ 568
50mm F2 Colapsible	E+ 5349 - 544 Mint 51,79 E++ 539 E+ 51,00 E++ 574 E+ 539 E++ 589 E++ 589 E++ 740 F- 5349 - 538
50mm F2 Collapsible 50mm F2 M Antiversary Chrome 50mm F2 M Black 50mm F2 M Black 50mm F2 M Black 60h 50mm F2.6 M Black 60h 50mm F2.6 M Black 50h 50mm F2.8 M Chrome 75mm F2.8 Black 6 BIT 97mm F2.5 Black 6 BIT	E+ \$349 - \$44 Mint \$1,79 E++ \$99 E+ \$1,00 E++ \$74 E+ \$59 E++ \$69 E++ \$69 E++ \$69 E++ \$69
Stimm F2 Colapsible. Stimm F2 M Antiversary Chrome Stimm F2 M Back Stimm F2 M Back Stimm F2 M Back Stimm F2.6 M Black Stimm F2.6 M Black Stimm F2.6 M Chrome T2.6 M Chrome T2.7 M T2.6 Back B BIT T2.7 M T2.5 Back B BIT T2.7 M T2.5 Back T2.7 M T2.7 M T2.5 Back T2.7 M T2.7	E+ \$349 - \$44 Min \$1,79 E+ \$1,09 E+ \$1,09 E+ \$14 E+ \$29 E+ \$14 Min \$249 - \$28 E++ \$94 F+ \$246 - \$20
Somm F2 Cotapsible Somm F2 M Anniversary Chrome Somm F2 M Back Somm F2 M Chrome T2 M Chrome	E+ \$349 - \$44 Mir \$1,79 E++ \$599 E+ \$1,00 E++ \$74 E+ \$24 E++ \$68 E++   Mirk \$349 - \$38 E+2340 - \$39 Eyr   E+100 - \$45
Sömm F2 Octapsible - Sömm F2 M Aminersary Chrome - Sömm F2 M Brack Ebr - Sömm F2 M Brack Ebr - Sömm F2 M Brack - Sömm F2 M	E+5349 - 544 Mirs 51,79 E++ 539 E+ 51,09 E++ 574 E++ 589 E++ 1Mrt - 5349 - 588 E++ 2549 - 539 E+5349 - 539 Exc / E+ 5189 - 545
Sömn F2 Cotapsible Sömn F2 M Narviessary Chrome Sömn F2 M Back Sömn F2 M Sack Sömn F2 M Sack Sömn F2 M Sack Sömn F2 M Sack Sömn F2 M Back Sömn F2 M Back Sömn F2 M Back Sömn F2 M Back	E + 5349 - 544 Mir 5 1, 72 E + + 529 E + 529 E + 527 E + 528 E + 524 - 525 E + 524 - 525
Sömm F2 Golapsible - Sömm F2 M Anviversary Chrome - Sömm F2 M Brack Both - Sömm F2 M Brack BIT.	E + 2349 - 244 Mirs 21,79 E + + 589 E + 21,09 E + + 589 E + + 1Mrt - 2549 - 289 E + 2549 - 239 E + 2549 - 235 E + 2549 - 235
Somm F2 Calepshie Somm F3 M Arviessary Chrome Somm F3 M Back Somm F2 M Back	E= \$349 - \$44 Mirr \$1, 17 E++ \$289 E+ \$1,00 E++ \$74 E+ \$259 E++ /Mrt \$264 - \$28 E++ \$249 - \$239 Exc / E++ \$199 - \$46 E+\$264 - \$28 Exc / E++ \$250 E++ \$250 E+
Somm F2 Calepable Somm F3 M Avviewsary Chrome Somm F4 M 824	E - 534 5 544 544 Mirs 51,79 E + 558 E + 518 549 549 549 549 549 549 549 549 549 549
Somm FA Colapshib Somm FB M Arversary Chrome Somm FB M Arversary Chrome Somm FB M Back Somm FB M	E= 5349 5444 Mirr 51,79 E=+ 598 E= 51,00 E=+ 574 E=+ 574 E=+ 578 E++ 1Mr 5349 588 E++ 1Mr 5349 588 E=5349 539 Exc / E= 198 536 Exc / E= 198 536 Exc / E= 288 Exc / E= 588 As Seen / E= 588 518
Somm F2 Calepable Somm F3 M Avviewsary Chrome Somm F4 M 824 Somm F4 M 82	E - 5345 - 534 Min 51, 79 G - 4 508 E - 51,00 E - 6 508 E - 51,00 E - 6 508 E - 7 6 508 E
Somm F2 Calepshie Somm F3 M Arversary Chrome Somm F3 M Arversary Chrome Somm F2 M Back Somm F4 Ernar Somm F4	E= 5346 - 534 Mint 17 9 E= 1 506 E= 1 506 E= 1 506 E= 1
Semm PLAyeh M Bass Bet. Semm PLAyeh Chrome (M3). Semm PLAS Chrome (M3). Semm PLAS Chrome (M3). Semm PLAS M Annessery Chrome Semm PLAS M Bass Bet. Semm PLAS Bass Bet. Mobit Boltonia Marketine Semm PLAS Bass. Mobit Boltonia M Rokkor Mobit Boltonia M Rokkor Semm PLAS Bass.	E+ S348 - S34 Mire 179 E+ 599 E+ 199
Somm F2 Calegobbe Somm F2 M Arvivesary Ontone Somm F2 M Back Somm F2 M Chymne F3 Back Somm F2 M Chymne F3 Back Somm F2 Back Somm F2 M Chymne Somm F2 Back Somm F2 M Chymne Somm F2 M Back Somm F4 M Back	E + 5348 544 Mir c 179 E + 536
Somm F2 Calepable Somm F3 M-Avviewsary Chrome Somm F4 M-Bav Somm F4 C-Erer Somm F4 M-Bav Somm F4 C-Erer Somm F4 M-Bav Somm F4 Bav So	E+ 5346 - 534 Mir 5179 Mir 5179 Mir 5179 Mir 5179 Mir 5179 Mir 5179 Mir 5189 Mir 5289 Mir 528
Somm F2 Calepshie Somm F2 M Arviewsary Chrome Somm F2 M Back Somm F4 M Back	E + 5348 534 Mir c 172 Mir
Somm F2 Calepable Somm F3 M-Avviewsary Chrome Somm F4 M-Avviewsary Chrome Somm F4 M-Bask Sob Somm F4 M-Bask Somm F4 M-Bask Somm F4 C-Ever Somm F4 M-Bask Somm F4 Sob Somm F4 Bask Somm F4 Sob Somm F4 Bask Somm F4 Sob Somm F4 Bask	E+ 5345 - 534 Min 5179 Min 5179 Min 5179 Min 5179 Min 5179 Min 5179 Min 5245 - 3985 Min 5245 -
Stimm P2 Calegobile Stimm 2 M Anywessy Chrome Stimm 2 M Anywessy Chrome Stimm 2 M Base Stimm P2 M Chrome T5 mm P2 5 Base Stimm P2 M Chrome Stimm P2 M Base Sti	E + 5349 544 Min e 1 + 529 E +
Somm F2 Calepable Somm F3 M-Avviewsary Chrome Somm F4 M-Avviewsary Chrome Somm F4 M-Bask Bbt Somm F4 B-Bask Bbt Somm F4 B-Bask Bbt Somm F4 B-Bask Bbt Somm F4 B-Bask Somm F4 C-Brar Somm F4 C-Brar Somm F4 Bask Somm F4 C-Brar Somm F4 Bask	E+ C348 - C344 Mir C172 Mir C1
Stimm F2 Calegobile Stimm F2 M Arvives and Vision F2 M Arvives and Vision F2 M Back Stimm F2 M Back Bit Stimm F2 M Calegobile Stimm F2 M Calegobile Stimm F2 M Calegobile Stimm F2 M Calegobile Stimm F2 M Back Stimm F2 M Bac	E + 248 548 548 549 549 549 549 549 549 549 549 549 549
Somm F2 Calepable Somm F3 M-Avvessary Chrome Somm F4 M-Avvessary Chrome Somm F4 M-Bask Somm F4 M-Bask 6bt Somm F4 M-Bask Somm F4 C-Brar Somm F4 M-Bask Somm F4 Bask Somm F4 M-Bask S	E+ 5346 - 534 Min 5179 Min 5179 Min 5179 Min 5179 Min 5179 Min 5179 Min 5265 - 5386 Min 5179 Min 5265 - 5386 Min 5265 Mi
Stimm F2 Calegobie Stimm F2 M Arvives y Chrome Stimm F2 M Arvives y Chrome Stimm F2 M Back Stimm F2 M Chrome F3 M Back Stimm F2 M Chrome F3 M Back Stimm F2 M Chrome F3 M Back Stimm F2 M Back	E + 2548 544 544 545 545 545 545 545 545 545
Somm F2 Colepable Somm F3 M-Avvessary Chrome Somm F4 M-Avvessary Chrome Somm F4 M-Bass Somm F4 M-Bass Cobr. Somm F4 C-Brar	E - 5346 - 534 Min - 517 Min - 517 Min - 536 - 538 E + 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
Stimm F2 Calegobie Stimm F2 M Arvivesary Chrome Stimm F2 M Arvivesary Chrome Stimm F2 M Base Stimm F2 M Chrome F2 M M F2 M M F2 M F2 M F2 M F2 M F2 M	E + 248 548 548 648 648 648 648 648 648 648 648 648 6
Somm F2 Calepable Somm F3 M-Avvessary Chrome Somm F4 M-Avvessary Chrome Somm F4 M-Bask Somm F4 M-Bask 6bt Somm F4 M-Bask Somm F4 C-Brar Somm F4 M-Bask Somm F4 Bask Somm F4 M-Bask S	E+ 5346 - 534 Mir 5179 Mir 517
Stimm F2 Calepshie Stimm F2 M Arvivesary Chrome Stimm F2 M Base Stimm F2 M Chrome F2 M Base Stimm F2 M Chrome F2 M Base Stimm F2 M Chrome F2 M Base Stimm F2 M	E + 2348 - 544 Mir e 179 M
Somm F2 Calepshie Somm F3 M-Avviewsary Chrome Somm F4 M-Back Somm F4 M-Back Somm F4 M-Back Bbt. Somm F4 Back Bbt. Somm F4 Back Bbt. Somm F4 Back Somm F4 C Ener Somm F4 M-Back Somm F4 C Ener Somm F4 M-Back Somm F4 Back Somm	E + 2346 - 534 Mir e 172 Mir e 172 Mir e 172 Mir e 173 M
Somm F2 Calepshie Somm F2 M Arvivesary Chrome Somm F2 M Base Somm F2 M Chrome F2 M Base Somm F2 M Chrome F2 M Base Somm F4 Clapshie Somm F4 M Robo T5 M Base	E + 2348 - 534 Min 17 - 29 Min
Somm F2 Colepable Somm F3 M-Avviewsary Chrome Somm F4 M-Avviewsary Chrome Somm F4 M-Bask Somm F4 C-Brarl Somm F4 M-Bask Somm F4 Bask So	E + 5346 - 534 Min + 172 Min + 172 Min + 173 M
Stimm F2 Calepshie Stimm F2 M Arvivesary Chrome Stimm F2 M Arvivesary Chrome Stimm F2 M Base Stimm F2 M Chrome F2 M Base Stimm F2 M Chrome F2 M Base Stimm F2 M Chrome F2 M Base Stimm F2 M Ba	E + 2348 - 544 Mir e 179 M
Somm F2 Colepable Somm F3 M-Avviewsary Chrome Somm F4 M-Avviewsary Chrome Somm F4 M-Bass Somm F4 M-Bass Bbt. Somm F4 B-Bass Bb	E - 5345 - 534 Min - 5175 Min - 5245 - 5345 E - 5345 - 5345 E

### Leica R Series



igral Wocular R	E-17,899
9 Anthracite Body Only	E+ / E++ 9669 - £769
9 Black Body Only	E++ £789 - £799
8 + Digital Modulár R	
8 Black Body Only	E++ £399
8 Chrome Body Only	E++ £399
7 Black Body Only	E++ / Mint- £349 - £399
7 Chrome Body Only	
6.2 Black Body Only	
6.2 Chrome Body Only	
6 Black Body Only	
6 Chrome Body Only	
5 Black Body Only	E+ / E++ £299 - £349
5 Chrome Body Only	
E Black Body Only	
4S Model 2 Black Body Only	E++ £249
4S Black Body Only	E+ / E++ £149 - £179

### www.ffordes.com

See up to 3 images of each used item on website Website updates used equipment list 10-15 times daily

All items come with 6 month warranty - (unless stated) Our knowledgeable staff are on hand and ready to help



R4 Black Body Cnty.
R3 MOT LHSA Edifon.
R3 MOT + Winder
R3 Black Body Cnty.
S12 Anniversary Body Cnty.
S12 Anniversary Body Cnty.
S12 Black Body Cnty.
S13 Chrome + S0mm F2.
S14 Chrome + S0mm F2.
S15 Chrome Body Cnty. Mnt-1999 E+ £239 - £299 E+ £129 - £159 E++ £649 E+ £279 - £299 imm F4 R 3cam .. imm F4.5 R 3cam imm F4.5 R 3cam 180mm F4 R Scam.
280mm F28 Apo R Scam.
580mm F28 Eyr R Scam.
580mm F28 Eyr R Scam.
580mm F58 Eyr R Scam.
580mm F58 Eyr R Scam.
2x Apo Extender R Scam.
180mm F35 PO Shift.
180mm F45 PO Sh E+ 536 E+ 6125 E+ 6125 E+ 1269 E+ 6269 E+ 629 E+ 629 E+ 629 629 torwinder R torwinder R + R7 Grip torwinder R8/R9...... R8/R9 Remote control....

### Leica Screw - Please Call

Minolta/Sony - Please Call	
Mamiya 645 Series	
645 Pro TL Body + 120 Mag + Drive 645E + 55-110mm 35mm F3.5 N E++ £2	E- £268
645E + 55-110mm	E+ £349
35mm F3 5 N E++ £2	19 - 2249
45mm F2 8 N	E++ £179
55mm F2 8 N/L Leaf Shutter	E++ £249
#Smm P2.6 N. #S Shutter #S-10 N. #E+) E++ £1 **Tomm P2.6 N. #E+) E++ £1 **Tomm P2.6 N. #E+) E++ £1 **Tomm P2.6 Lead Shutter #S-2 N. #Sean   E++ £1 **Tomm P2.6 Lead Shutter #S-2 N. #Sean   E++ £1 **Tomm P2.6 N. #Saban P2.6 N. #Sean   E++ £1 **Tomm P2.6 N. #Saban	59 - £199
70mm F2.8 Leaf Shutter	E+ £125
105-210mm F4.5 C ULD As Seen / E++ £	79 -£179
120mm F4 Macro A	Exc £249
150mm F2.8 A E+ / E++ £1	69 - £249
150mm F3.5 C	E+£115
150mm F3.5 N E+ / E++	£59 - £96
150mm F3.8 Leaf Shuller E++ £1	69 · £199
150mm F4 C E+ / E++	£69 - £99
210mm F4 C	:59 -£139
210mm F4 N 300mm F5.6 C E+77	E+£75
300mm F5.6 C E+ / )	dint-£129
Komura 2x Converter	E+£35
Vivitar 2x Converter	E+£49
120 insert E+	* £5 - £10
120 Super MagE+ / Mint-	E+ £25
220 Insert E+ (Mint-	£10-£20
Polaroid Mag E+ / E++	£20 - £25
AE Prism Finder N	E10 145
Prism Pricer 645 As Seen / E	129-106
Right Angle Finder	L== 240
AD401 Sirche Bracket	1.593145
Auto Extension Tube 1	E+118
Auto Extension Tube 2	£19-120
Auto Extension Tube 3S E+ / E++	118-120
Flash L Grip (Super/Pro) E+ Infrared Remote Control Set RS401.	110-120
Infrared Remote Control Set RS401	E- 125
Power Drive WG401	E+ 206

### Mamiya 645AFD Series



645AF Complete	
645AF Complete 645AF Body Only 120mm F5.6 HM Asph PC-TS /	E++ £29
120mm F5.6 HM Asph PC-TS /	Noo Digitar Mint- £2.001
150mm F3.5 AF	E+ / Mint-£249 - £29
210mm F4 AF ULD	F++ 960
210mm F4 AF ULD Auto Extension Tube NA401	Mrt-99
Polaroid Mag 645AF/D	E++ £3!
Mamiya 7/7II Series 7II Black Body Only	F++ 5945
43mm F4.5 L + Finder	E++ £849 - £975
50mm F4.5 L + Finder	E++£749 -£79
150mm F4.5 L	E+ / E++ £349 - £388
210mm F8 L + Finder	E++ / Mint- £689 - £69
Finder 150/210 FV704 Pangramic Adapter AD701	E++ £17
Panoramic Adapter AD701	E++ \$66 - £75

E702 Exlemal Battery Case	E++ 9
lamiya RB67 Series	
	Mint: £749 - £9
ro S Complete + Prism	E+ £3
ro S Complete Exc	/E+£249-£3

Pro Complete	Exc £299
50mm F4.5	As Seen £79
50mm F4.5 C	As Seen / E++ £79 - £199
Főmm F4 KL	E+ 9249
65mm F4 L-A	E++ £299
180mm F4.5	E++ £299 As Seen / E+ £69 - £149
180mm F4.5 C	As Seen / E++ £75 - £149
180mm F4.5 KL-A	E+ / E++ £149 - £189
210mm F4.5 App KL	E++ £299
360mm F6.3	E+ £198
Komura 2x Converter	E++ £45
vivitar 2x Converter	E++ £45
Angle Finder	E++ £79
	E+ £99
Prism Finder	E+ £49
ProS 220 Mag	E++ £145 E+ / E++ £39 - £55
Auto Extension Tube Not	E+ / E++ £39 - £55
Auto Extension Tube Mo2	E++ £39
Mamiya RZ67 Series	E++ £499
Pro II Complete	Ε++ £499
50mm F4.5	Exc / E+ £149 - £350
50mm F4.5 W	E+/Mint £149 - £399
romm F4 1-6	F+ £249

Auto Extension Tube No1 Auto Extension Tube No2	E+ / E++ £39 - £55
Mamiya RZ67 Series	
Pro II Complete	E++ £499
50mm F4.5	Exc / E+ £149 - £350
50mm F4.5 W	E+ / Mint £149 - £399
65mm F4 L-A	E+ £249
65mm F4.5	E+£249
75mm F4.5 Shift W	E+ / E++ £390 - £549
100-200mm F5.2 W 140mm F4.5 Macro W	E+£369
140mm F4.5 Macro W	E+ / E++ £189 - £259
180mm F4 Soft VSF D/L	E++£399
18Cmm F4.5	Mint-£159
18Cmm F4.5. 18Cmm F4.5 W. 18Cmm F4.5 WN.	As Seen £79
180mm F4.5 WN	Exc / E++ £89 - £149
Z0Umm F4.5	ENC / E= £128 - £ 1/8
250mm F4.5 W	E+ £149
350mm F5.6 Apo	E= £429
360mm F6	E+/E++£189 -£199
1.4x Converter	E++ £179 - £199
120 Pro II Mag 120 Pro Mag	E++ £69
120 Pro Mag	Exc / E+ £39 - £49
120 Pro Mag (6x4.5)	E+£145
220 Pro Mag	E+ / E++ £29 - £49
Polaroid Mag (RZ67)	E++ £25
AE Prism Finder	E++£179
AE Prism Finder FE701	As Seen £75
PD Prism Finder	E+1/25
Prism Finder	E+ E56
Auto Extension Tube NA703 For	SB Lens E++ £49
Prism Finder. Auto Extension Tube NA703 For Auto Extension Tube No 1 Auto Extension Tube No 2	E+/E++ \$49 - \$50
Auto Extension Tube No 2	E+ £45 - £48
FIGHT BELOWS HOOD U.S	MITI- 240
Winder II	EXC / E+ £39 - £49

### Mamiya Twin Lens Series



CUS Portomost	
Paramender	E+ £
Paramender	F+ 935 - 6
Paramender 2	E+0
E B B B B C E C C C C C C C C C C C C C	
Nikon AF	
F6 Body Only	THE PARTY COME CO.
Po Body Unity	E++ / MFR-2/49 - 20
F5 Anniversary Body Only	E++ £7
F5 Body Only	E+ / E++ £190 - £2
E4E Body Only	F+ 69
E4S Borb + ME23 Control Back	E+ 60
FAC Bod' Colo	F / F- 0400 04
r45 budy O ly	ENL! ET LICE · L
F4 + MF23 COM70 Back	
F4E Body Only F4S Body + MF23 Centrol Back F4S Body Only F4 + MF23 Control Back F100 Body Only	As Seen £
F90 Body Only	E+¢
CDO Block Body Oek	Eve I Ex COS C
EZO Cart. Oak	E- 15- 040 C
F/U BCoy Uniy	E+/E++ 1 8 - L
F90 Body Only F90 Body Only F80 Black Body Only F70 Body Only F85 Chrome Body Only	E+ / Mnt- £19 - £
E55 Chrome Body Only	E+ / E++ \$15 - \$
EST Black Book Only	E+C
EEO Chromo Body Claby	ELC
F30 GTUILE GUUY GIIY	F 15, 000 0
F801 BC09 Uny	E+/E++126-E
F801 + 35-70mm	E+ £
F35 Chame Body Gny, F30 Black Boy Chik, F30 Chame Body Gny, F301 Body Gny, F302 Black Body, F302 Black Black Body, F302 Bl	Exc / E+ £19 - £
E801 Date Body Only	F+ 9
Droppes S 4 30 80mm	E4/E440
10 Fee C - SO-SO AF ED DV Fishers	E 62
10.00000 FZ.0 G MF ED DA FISITEYE	
12-24mm F4 G.AFS DX ED	
16mm FZ.8 AFD Fisheye	Mrt-£5
16-85mm F3.5-5.6 G ED VR AFS D	K E++ £2
17-56mm F2 8 G AES DX IEED	F+ 95
18-35mm F3 5-4 5 AEG FD	Mrt. 64
19 56mm F2 6 5 6 C ACC VID	Met C
40.55 F0.6.5.6.4.F0	Tri C
18-55mm F3.5-5.6 AFS	
18-56mm F3.5-5.6 AFS II 18-55mm F3.5-5.6 G AFS VR 18-200mm F3.5-6.6 G AFS DX VRII 18-300mm F3.5-6.6 AFS DX VRII	
18-55mm F3.5-5.6 G AFS VR	E++ / Mrt- £69 - £
18-200mm F3.5-5.6 G AFS DX VRII	F++ 94
18-300mm F3 5-5 6 AFS DY VRII	F+ (F++ \$440 . \$4
20.35mm F2.9 AFD	E+ 2300 C4
Ofem E1.4 C AFC FD	May 24 300 013
24mm F 1.4 G AFS EU	MITI-11,20-21.3
20-35mm F2.8 AFD 24mm F1.4 G AFS ED 24mm F3.5 ED PC-E	E++£1,0
24-50mm F3.3-4.5 AF. 24-50mm F3.3-4.5 AFN. 24-70mm F2.8 G AFS ED. 24-85mm F2.8-4 AFD. 24-85mm F3.5-4.5 G ED VR.	E+ 9
24-50mm F3.3-4.5 AFN	E+£79 -£
24-70mm F2 8 G AES ED	F++ \$040 . 00
24 95mm E2 9 4 AED	E 2360 C3
24-300 HI FZ 0-4 AFU	C+ 140+ 2000 - 12
24-50TIII F3.5-4.5 G ED VR	
24-12UMM F3.5-0.6 EU AFU	E+ / E++ £120 - £1
Comm EC 9 AE	E4 04

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0	80-400mm F4.5-0.6 AFD VK	LE 0700 0000
9	SSMM F1.4 AFUEXC	/ E 1089 - 1095
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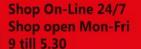
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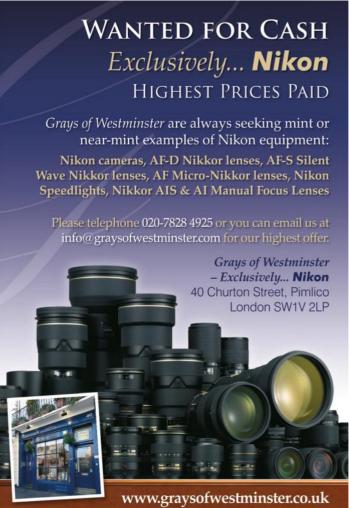
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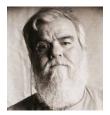
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# ROGER HICKS

Roger fantasises about leading a billionaire's lifestyle, and considers how he would spend his money if it were true

'Some choices might

everything in the Leica

catalogue, for example.

seem easy: one of

No, make it two'

**WHAT** would you do if you were unbelievably rich? It's an idle fantasy that most of us must have indulged in at one time or another. Sometimes I find it quite a handy way of getting to sleep, even if financial worries are what is keeping me awake.

Let's start with the nice round sum of £1 billion. You would have to try quite hard to spend money as fast as the interest accrued. At 3% per annum, you would get £30 million a year, or more than £500,000 a week. That's without working. Just put the money in treasury bonds or some such. It is worth pointing this out because it's an interesting reminder of what 'billionaire' means.

Obviously, there are endless calls on a billionaire's

money, although tax appears to be largely optional. There are houses and cars, for yourself, your children and perhaps some of your closer friends. You'd need to remain mostly incognito, though, or as well as genuinely poor beggars asking for money

when you're out trying to take pictures, there'd be prime ministers, universities and kidnappers. But, given the magazine you're reading, let's just look at photography. What would you spend your money on that is purely photographic?

Some choices might seem easy: one of everything in the Leica catalogue, for example. No, make it two: a back-up model would be nice. Yet this is pretty unimaginative. Besides, I can't shoot more than one camera at a time, and carrying a lot of kit is hard on the neck, shoulders and back. Being followed everywhere by a porter might kill the spontaneity of my photography, so I'd probably only want another body or two and a handful of lenses.

Besides, why does anyone want better kit? Well, we might just be collectors, but probably, we want to take better pictures. What would really help us with that? Travel is an obvious candidate. Even street photography doesn't mean roughing it. You can slip surprisingly easily from, for example, the five-star luxury of The Oberoi Grand Hotel, to the Hogg Market and cricket on the Maidan in Kolkata, India. Yet £1,000 per night still leaves you more than £85,000 a day to spend. Or, if you are more interested in, say, dragonflies than in people, you

could finance an expedition along the Amazon. And even if a two-month expedition cost you £5 million, that's still only two months' income, and you're going to need some time back home to sort out your pictures.

Where else can the money go? On masterclasses from the world's greatest photographers, perhaps? No, probably not. Subsidise some of their trips, buy some of their pictures and you can probably befriend them. If you can't, you probably wouldn't want a masterclass from them anyway. But if you can have dinner with them occasionally, and introduce them to other photographers you know, that's a great way to learn more about photography.

This is where it starts getting interesting. You've stopped focusing on (and spending money on) just yourself, and started to support other photographers. Thus, of course, you are supporting photography in general, along with the future of photography.

You don't need millions of pounds, let alone billions, to do it. Just take your photography a bit more seriously. Above all, go to the galleries.

All this came to me when I was looking at things from exactly the opposite viewpoint of a billionaire who has an income of £500,000 a week. I was looking at an invitation to a vernissage, the opening night or private view for a new photographic exhibition, and thinking regretfully that as usual I could afford neither the time nor the money to go to it. That was in Lyon, but in the same month I was invited to others in Marseilles, Paris and elsewhere. I'd be away a couple of days, with one overnight stay, and what with the hotel, the dinner, the parking, the diesel and the motorway tolls, I'd be looking at around £200. Do that even twice a month, and not only does the money add up but so does the time you spend not earning it.

Then again, I no longer work as much as I used to, so maybe if I had another £5,000 a year I'd go to a lot more exhibitions. If I had another £500,000 a year, I'd buy pictures at the exhibitions, too. The bottom line is not that I need more kit. No: I need to go to more exhibitions And I don't need £1 billion to do that. AP

**Roger Hicks** is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

### **Editorial**

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